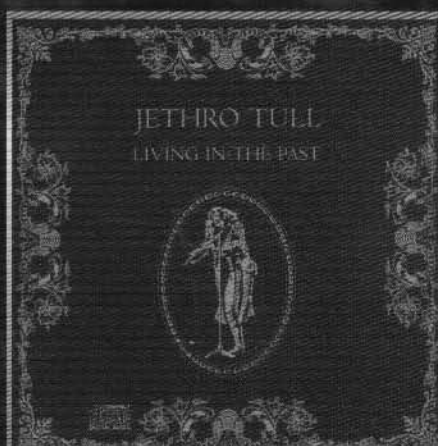
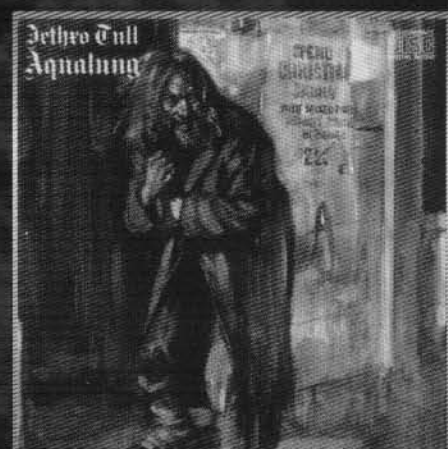


GUITAR ANTHOLOGY SERIES

JETHRO TULL



JETHRO TULL

GUITAR ANTHOLOGY SERIES

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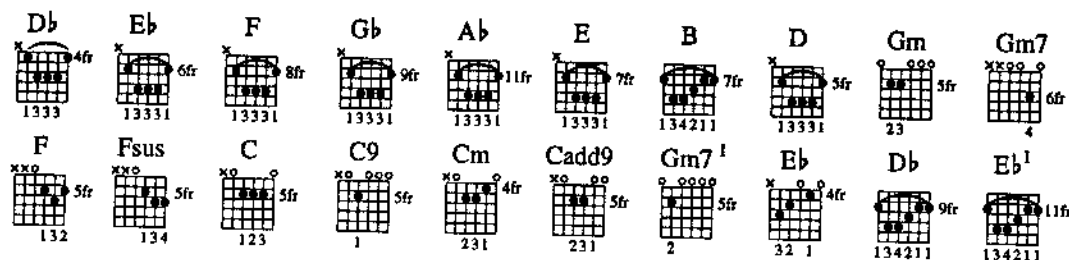
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AQUALUNG

Gtr. 2 Capo 3rd fret:

Words and Music by
IAN ANDERSON and
JENNIE ANDERSON



Rhy. Fig. 1

N.C.

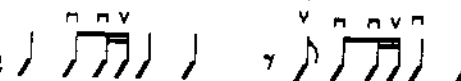
D♭

E♭

Allegro (♩=120)



* Gtr. 2



Gtr. 1 (no capo)

Riff A - - - - - Drum fill Riff B

Sit - ting on a park bench,

eye - ing lit-tle girls

with -

* Gtr. 2 is Capo 3rd fret

(end Rhy. Fig. 1)

F

E♭ F

E♭ F

G♭

D♭¹

E♭¹

D♭¹

G♭

E

B

D

— bad in — tent.

(end Riff B)

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w/Riff B

w/Rhy. Fig. 1

N.C. $\text{D}\flat$ $\text{E}\flat$ F $\text{E}\flat$ F

Snot's run-ning down his nose, greas - y fin - gers smear - ing shab - by clothes, —

$\text{E}\flat$ F $\text{G}\flat$ $\text{D}\flat^1$ $\text{E}\flat^1$ $\text{D}\flat^1$ $\text{G}\flat$ E B D w/Riff B

hey — Aq - ua - lung. — Dry-ing in the cold — sun,

w/Rhy. Fig. 1 & Riff B

 $\text{D}\flat$ $\text{E}\flat$

F

 $\text{E}\flat$ F

watch - ing as the fril - ly pant - ics run, —

Riff C

T
A
B

3 3 3 (3) 5 5 5 7 7 7 5 7

$\text{E}\flat$ F $\text{G}\flat$ $\text{D}\flat^1$ $\text{E}\flat^1$ $\text{D}\flat^1$ $\text{G}\flat$ E B D

hey — Aq - ua - lung. —

(end Riff C)

T
A
B

5 7 6 3 5 5 5 5 3 3 3 6 6 4

w/Riff B

w/Riff C & Rhy. Fig. 1

N.C.

 $\text{D}\flat$ $\text{E}\flat$

Feel - ing like a dead — duck, spit - ting out piec - es of his

F $\text{E}\flat$ F $\text{E}\flat$ F $\text{G}\flat$ $\text{D}\flat^1$ $\text{E}\flat^1$ $\text{D}\flat^1$ $\text{G}\flat$

bro - ken — luck, — oh — Aq - ua - lung. —

(2nd time) hey —

To Coda ⊕

Rhy. Fig. 2

E B D Gm Gm Gm7 F Gm7 F Gm7

(Vocals Filtered) Sun ——— streak-ing cold, ——— an

F Fsus F Gm7 C C9 C C9 Cm C(9)

old man wand' - ring lone - ly. Tak - ing time ——— the

Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7

on - ly way ——— he knows. ——— (end Rhy. Fig. 2)

w/Rhy. Fig. 2

Gm Gm7 F Gm7 F Gm7 F Fsus F Gm7 C C9 C C9

Leg — hurt - ing bad, — as he bends to pick — a dog - end,* he

Cm C(9) Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7

goes down to the bog — and — warms his — feet.

w/Rhy. Fig. 2

F Gm7 F Gm7 F Fsus F Gm7 Gm Gm7 F Gm7 F Gm7

Feel - ing a - lone ——— the

* Cigarette butt

F Fsus F Gm7 C C9 C C9 Cm C(9) Gm Gm7¹ Gm

ar - my's up the road sal - va - tion a la mode and a cup of

w/Rhy. Fig. 2

F Gm7 F F Gm7 F Fsus F Gm7 Gm Gm7 F Gm7 F Gm7

tea. Aqu - a - lung my friend don't you

F Fsus F Gm7 C C9 C C9 Cm C(9)

start a - way un - eas - y. You poor old sod you

Rhy. Fig. 3

Gm Gm7¹ Gm F Gm7 F Gm7 F Fsus F Gm7 F Gm7 F

see it's on - ly me.

♩=176 Presto

F Gm7 F Fsus F Gm7 Gm F Gm7

Do you still re - mem - ber De -

F Gm Gm7¹ Gm

cem - ber's fog - gy freeze, when the ice that clings on

F Gm7 F Gm Gm7¹

to your beard was scream - ing ag - o - ny? (sans filter:) Hey! Then you

Gm F Gm7 F Gm

snatch your rat - tel - ing last _ breaths with deep sea div - er sounds _ and the

Cm F Gm7 F Fsus F Gm7

flow - ers bloom _ like _ mad - ness in _ the _ spring. _

Rhy. Fig. 4
F Gm7 F Fsus F Gm7 Gm F Gm7

Sun _ streak - ing cold, _ an

F C C(9) Cm Gm

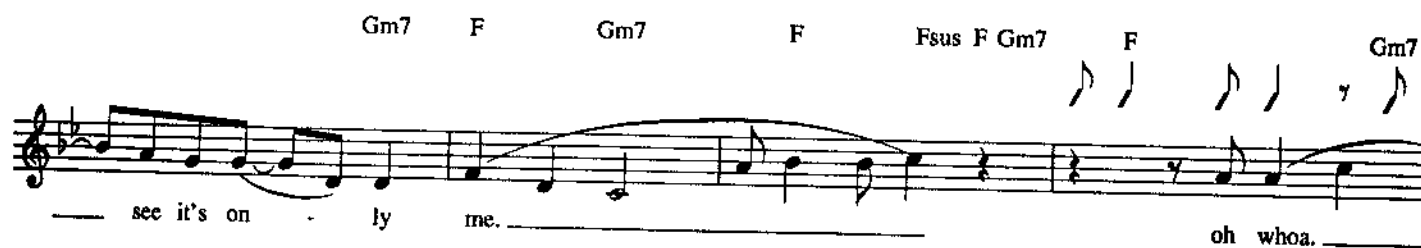
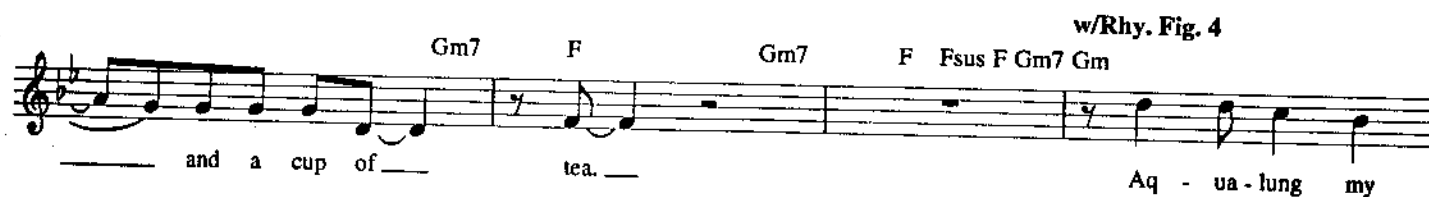
old man wand' - ring lone - ly, tak - ing time _ the

Gm Gm7 F Gm7 F Fsus F Gm7

on - ly way _ he _ knows.

w/Rhy. Fig. 4
Gm F Gm7 F C C(9)

Leg hurt - ing bad, _ as he bends to pick _ a dog - end, he



Interlude:
Gm

F

F

Gtr. 1

C

(Doubled by 2nd guitar)

Cm

Gm

Feedback (2nd gtr.)

Feedback (1st gtr.)

8va

F

1

Guitar Solo:

Gtr. 2 cont. simile

Gm Eb F

Gm Feedback Eb

F Gm

Eb F Gm

First system of musical notation. The staff shows a melody in G minor (one flat) with a key signature change to F major (one sharp) indicated by the chord symbols $E\flat$ and F. The tablature below the staff shows fingerings for the guitar strings (T, A, B) across three measures.

Chord symbols: $E\flat$, F

Tablature (T, A, B strings):

- Measure 1: T (3), A (5), B (7) | T (8), A (6), B (5) | T (7), A (7), B (9)
- Measure 2: T (10), A (10), B (10) | T (10), A (12), B (10) | T (10), A (12), B (10)
- Measure 3: T (10), A (12), B (10) | T (10), A (12), B (10) | T (10), A (12), B (10)

Second system of musical notation. The staff shows a melody in G minor with a key signature change to E-flat major (three flats) indicated by the chord symbols Gm and $E\flat$. The tablature below the staff shows fingerings for the guitar strings (T, A, B) across three measures.

Chord symbols: Gm, $E\flat$

Tablature (T, A, B strings):

- Measure 1: T (12), A (10), B (10) | T (12), A (10), B (10) | T (12), A (10), B (10)
- Measure 2: T (12), A (10), B (10) | T (12), A (10), B (10) | T (12), A (10), B (10)
- Measure 3: T (12), A (10), B (10) | T (12), A (10), B (10) | T (12), A (10), B (10)

Third system of musical notation. The staff shows a melody in F major with a key signature change to G minor (one flat) indicated by the chord symbols F, Gm, and $E\flat$. The tablature below the staff shows fingerings for the guitar strings (T, A, B) across three measures.

Chord symbols: F, Gm, $E\flat$

Tablature (T, A, B strings):

- Measure 1: T (5), A (3), B (3) | T (5), A (3), B (3) | T (5), A (3), B (3)
- Measure 2: T (5), A (3), B (3) | T (5), A (3), B (3) | T (5), A (3), B (3)
- Measure 3: T (5), A (3), B (3) | T (5), A (3), B (3) | T (5), A (3), B (3)

Fourth system of musical notation. The staff shows a melody in F major with a key signature change to G minor (one flat) indicated by the chord symbols F, Gm, and $E\flat$. The tablature below the staff shows fingerings for the guitar strings (T, A, B) across three measures.

Chord symbols: F, Gm, $E\flat$

Tablature (T, A, B strings):

- Measure 1: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)
- Measure 2: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)
- Measure 3: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)

Fifth system of musical notation. The staff shows a melody in F major with a key signature change to G minor (one flat) indicated by the chord symbols F, C^{VI} , and Gm. The tablature below the staff shows fingerings for the guitar strings (T, A, B) across three measures.

Chord symbols: F, C^{VI} , Gm

Tablature (T, A, B strings):

- Measure 1: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)
- Measure 2: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)
- Measure 3: T (6), A (6), B (7) | T (6), A (6), B (7) | T (6), A (6), B (7)

Allegro (♩=120)

w/Rhy. Fig. 2

w/Rhy. Fig. 2

w/Riff D (Gtr. 2)

Cm

Gm

F

Gm7 F



F

Gm7

F

Fsus

F

Gm7

F

Gm7 F

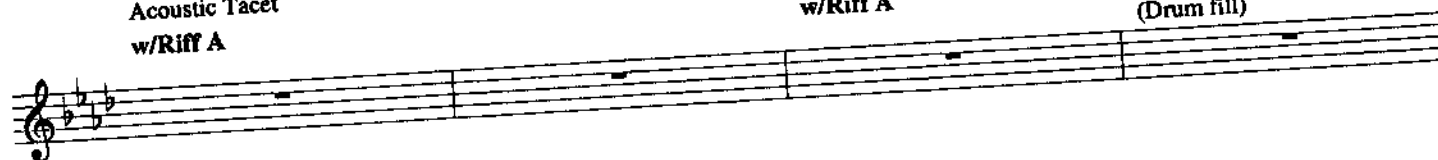
Gm7 F

Gm7 F

F

Acoustic Tacet
w/Riff A

w/Riff A

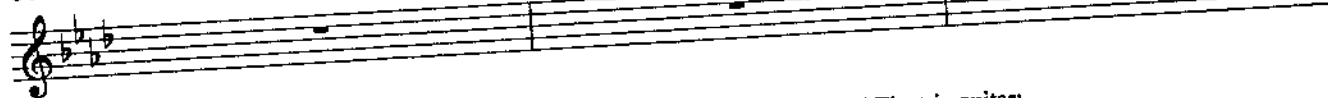
(Drum fill) D.S. $\frac{8}{8}$ al Coda

Coda

Acoustic Tacet
w/Riff A

(Drum fill)

w/Riff A

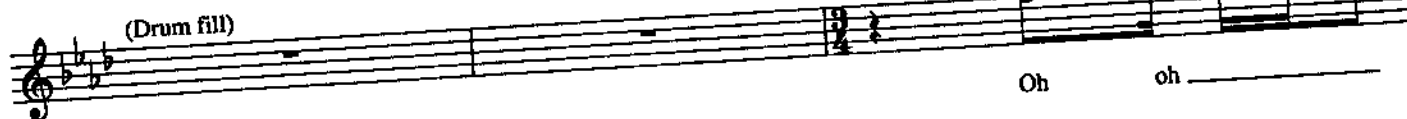


Acoustic and Electric guitar:

♩ = 86

D \flat

w/Riff A

E \flat

F

Riff D
Gtr. 2

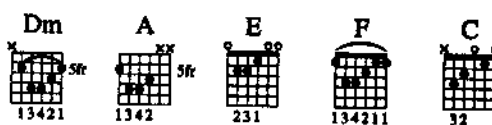
Cm

Gm



BOURÉE

Words and Music by
IAN ANDERSON

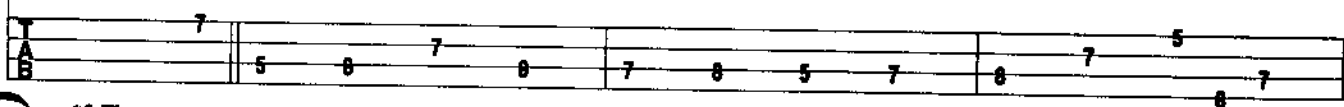


Tempo I ♩ = 126 (♩ = $\frac{3}{4}$)

*Flute



Bass



*2 Flute parts are represented by opposite stem directions

(A)

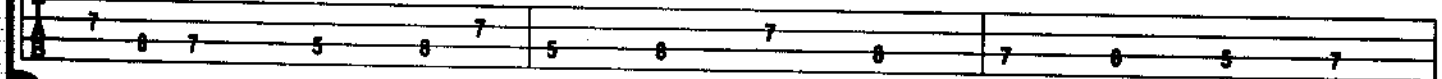
(Dm)

(A)

(E)

(Dm)

(F)

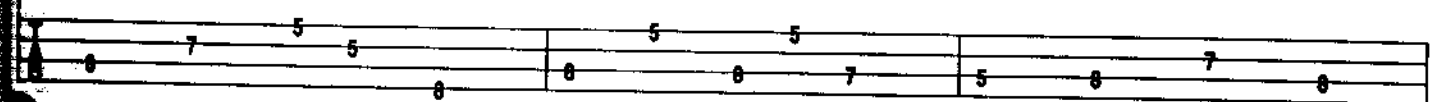
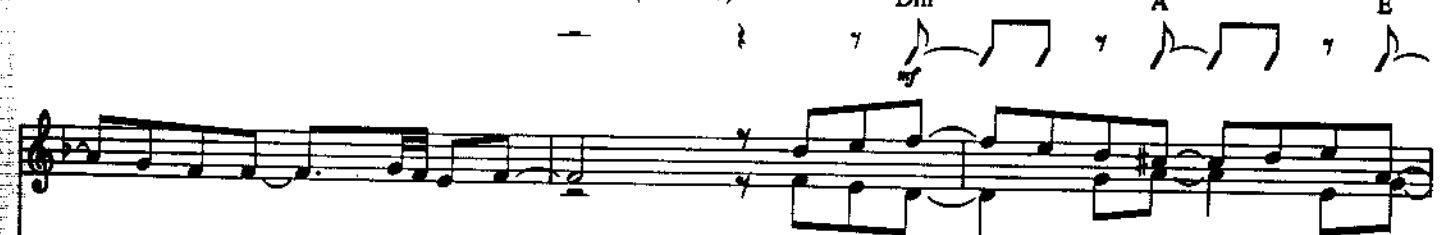


Gtr. 1 (Electric)

Dm

A

E



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Dm F C A Dm

A E Dm F

Flute Solo I: (ad lib.)

Dm A E Dm F C A Dm

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of 12 measures. Above the staff, the following chords are indicated: A, E, Dm, F, C, F, and a triplet of eighth notes (G, A, B) in the final measure. The melody starts on a B-flat and ends on a B-flat. The score is presented in a simple, handwritten style.

The first system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the chords Dm, A, C, Dm, C, Dm, A, and Dm are indicated. The melody consists of eighth and quarter notes, with a final measure containing a triplet of eighth notes. Below the staff, the fretboard diagram shows the corresponding fret numbers for the left hand: 5, 5, 7, 5, 7, 8, 7, 5, 8, 8, 7, 5, 8, 12, 7, 4, 5, 8.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The melody consists of the following notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1. The notes are grouped into measures: G2 A2 Bb2 A2 G2 | F2 E2 D2 C2 | Bb1 A1 G1 F1 | E1 D1 C1. The notes are written in a simple, folk-like style.

(♩ = ♩)

Flute Break: (ad lib.)

The musical score for 'The Rose Tree' is presented in three staves. The top staff is for the vocal melody, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a D4 note, followed by a half rest, then a B-flat4 note, and continues with a series of quarter and half notes. The middle staff is for the piano accompaniment, using a bass clef. It starts with a whole note chord of D2, F2, and B-flat2, followed by a series of chords and single notes. The bottom staff is for the guitar, using a treble clef. It begins with a D2 note, followed by a half rest, then a B-flat2 note, and continues with a series of chords and single notes. The score is divided into four measures, each containing a different musical phrase.

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains three measures of music: the first measure has a quarter note G4, an eighth note A4, and a quarter note B-flat4; the second measure has a quarter note C5, an eighth note B-flat4, and a quarter note A4; the third measure has a quarter note G4, an eighth note F4, and a quarter note E4. The bottom staff is a bass clef with a key signature of one flat. It contains three measures of music: the first measure has a quarter note D3, an eighth note C3, and a quarter note B2; the second measure has a quarter note A2, an eighth note G2, and a quarter note F2; the third measure has a quarter note E2, an eighth note D2, and a quarter note C2.

The musical score is divided into two systems. The first system is for guitar, labeled 'Gtr. 1' at the top left. It features a treble clef and a key signature of one flat (B-flat). The first measure is marked 'Dm7' and contains a whole note chord. The second measure is marked 'Gm7' and contains a whole note chord. The third measure is marked 'Dm7' and contains a whole note chord. The fourth measure is marked 'Gm7' and contains a whole note chord. The fifth measure is marked 'Dm7' and contains a whole note chord. The sixth measure is marked 'Gm7' and contains a whole note chord. The seventh measure is marked 'Dm7' and contains a whole note chord. The eighth measure is marked 'Gm7' and contains a whole note chord. The guitar part includes a series of chords and a melodic line. The second system is for bass, labeled 'Bass' at the top left. It features a bass clef and a key signature of one flat (B-flat). The first measure is marked 'Dm7' and contains a whole note chord. The second measure is marked 'Gm7' and contains a whole note chord. The third measure is marked 'Dm7' and contains a whole note chord. The fourth measure is marked 'Gm7' and contains a whole note chord. The fifth measure is marked 'Dm7' and contains a whole note chord. The sixth measure is marked 'Gm7' and contains a whole note chord. The seventh measure is marked 'Dm7' and contains a whole note chord. The eighth measure is marked 'Gm7' and contains a whole note chord. The bass part includes a series of chords and a melodic line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, bass, and piano. The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It includes a melodic line and a harmonic line with chords. The bass part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It includes a melodic line and a harmonic line with chords. The piano part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. It includes a melodic line and a harmonic line with chords. The score is divided into two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. The guitar part includes a solo section in the second measure of the first system. The bass part includes a solo section in the second measure of the first system. The piano part includes a solo section in the second measure of the first system. The score is written in a clear, legible font, and the musical notation is accurate and professional.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the upper system, featuring a complex rhythm with many 'x' marks indicating muted notes. The bass line is in the lower system, featuring a simple, steady melody. The score is presented in a clean, black and white format with a large, stylized 'T' and 'B' for guitar and bass respectively. The guitar part includes chords (C, Dm, A) and a bass line with a steady melody.

(♩ = ♩)

Bass Solo: (ad lib.)

Dm A E Dm F C A Dm

p (Cont. rhy. simile)

A E Dm F C F

(♩ = ♩) N.C. (Solo continues) 7

rit. Flute

C5 Dm (C) (F/C) (C/G) Dm

a tempo (♩ = ♩)

(Dm) (A) (E) (Dm) (F)

(C) (A) (Dm) (A) (E)

Chords: (Dm), (F), Dm, A, E, Dm, F, C, Dm, A, Dm, A, E, Dm, F, C, F, Dm, A.

(Cont. rhy. simile)

Fingerings: 7 8 5 7, 8 7 5 5 8, 8 8 7, 5 6 7 8, 7 8 5 7, 8 7 5, 7 8 7 5 6 7, 5 6 7 8, 7 8 5 7, 7 8 7 5 6 7, 8 7 5 6 7 5, (5) 6 7 8.

Chord progression: Dm F C A Dm

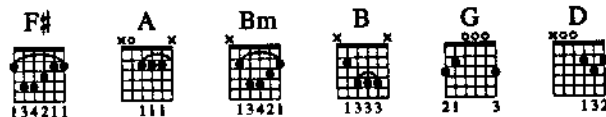
Chord progression: A E Dm F A

Flute cadenza
N.C.

Chord: Dm

BUNGLE IN THE JUNGLE

Words and Music by
IAN ANDERSON



Moderately ♩=96

Intro:

* N.C.(Bm) (A) (G#m7(b5)) (Bm) (A)

Flute

Gtr. 1

mf

T 3 2 3 2 2 3 2 4 3 4 4 2 4 2 3 2 3 2 3 2 2 3 2

A

B

* Chords implied by Gtr., Flute & Bass gtr.

(G#m7(b5)) (Bm) (A) (G#m7(b5))

T 4 3 4 4 3 4 2 3 2 3 2 2 3 2 4 3 4

A

B

Verse:

(Bm) (D) (Em) (F#) (Bm) (D)

1. Walk-ing through for - ests of palm-tree a - part - ments, — scoff at the mon - keys who

2. 3. See additional lyrics.

T

A

B 2 0 2 4 4 2 0 2 4 3 4 2 0 2 4 4

* Gtr. 2 doubles Gtr. 1

(Em) (F#7) (Bm) F# A Bm **A/C#

live in their dark — tents. — Down by the wa — ter — hole, drunk ev — 'ry Fri — day, —

* Gtr. 2 doubles Gtr. 1.

** Bass Gtr. plays C#

F# A Bm A/C# F# A

eat - ing their nuts, sav - ing their rais - ins for Sun - day. — Li - ons and ti - gers who

w/Fill 1 (Gtr. 2) Gtr. 3 (Acoustic) *mf*

Bm A/C# F# A Bm A B

wait — in the sha — dows; they're fast but they're la — zy, and sleep in green mead — ows. —

Fill 1
Gtr. 2

15 14 15 14 17

Chorus:
Rhy. Fig. 1

To Coda ⊕

[illegible]

Rhy. Fig. 1A

w/Fill 2 (Gtr. 2, 2nd time)

al - right by me, yes. Well, I'm a ti - ger when I want.

love; I'm a snake if we dis

hold

TAB

hold - - - - -

Fill 2
Gtr. 2

1. B (end Rhy. Fig. 1) B 2. w/Fill 3 (Gtr. 2)

a - gree. gree, yes.

(end Rhy. Fig. 1A)

T
A
B

Interlude:

Gtr. 3
(Acoustic)

*N.C. (Bm) (A) (Bm/F#) (Bm) (A)

T
A
B

* Chords implied by Gtr. voicings & Bass Gtr.

Gtr. 4 (Acoustic)

(Bm/F#) (Bm) (A) (Bm/F#)

mf

Gtr. 3

(Bm) (A) (Bm/F#) (Bm) (A)

*Gtr. 2

Gtr. 1

T
A
B

* Gtr's 3 & 4 tacet.

Fill 3
Gtr. 2

T
A
B

(Bm/F#) (Bm) (A) (Bm/F#)

3. The

T
A
B

⊕
Coda

Chorus:
w/Rhy. Figs. 1 (Gtr. 3) & 1A (Gtr. 1) both until end.

G A D G A B

bun - gle in the jun - gle; well, that's al - right by me.

A B G A D

yes. I'm a ti - ger when I want love, and I'm a

Gtr. 2

T
A
B

G A B G A D

snake when we dis - a - gree, yeah. Let's bun - gle in the jun -

T
A
B

gle; — well, — that's al - right by — me, — yes. — Well, I'm a

G A B A B

10 7 9 (9) 7 10 7 9 7 9 7

ti - ger — when I want — love — and I'm a snake when we dis - a - gree. — Well, let's

G A D G A B

10 7 7 9 7 5 7

bun - gle — in the jun - gle; — well, — that's al - right by — me, — yes. — I'm a

G A D G A B

7 10 7 10 7 10 9 7 9 (9)

Fade

Verse 2:

Just say a word and the boys will be right there,
 With claws at your back to send a chill through the night air.
 Is it so frightening to have me at your shoulder?
 Thunder and lightening couldn't be bolder.
 I'll write on your tombstone, "I thank you for dinner."
 This game that we animals play is a winner.

(To Chorus:)

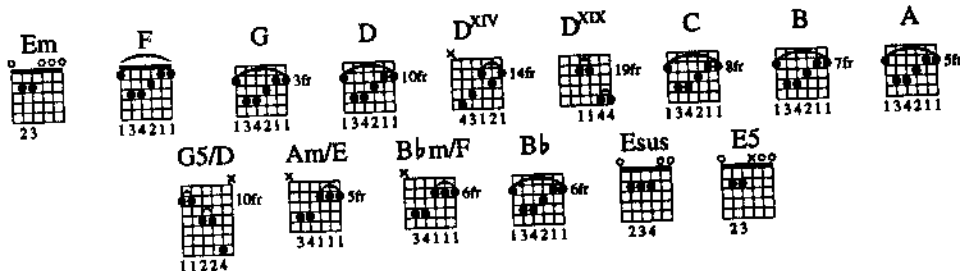
Verse 3:

The rivers are full of crocodile nasties,
 And He who made kittens put snakes in the grass.
 He's a lover of life but a player of pawns.
 Yes, the king on his sunset lies waiting for dawn
 To light up his jungle as play is resumed;
 The monkeys seem willing to strike up the tune.

(To Chorus:)

CROSS-EYED MARY

Words and Music by
IAN ANDERSON



Moderate rock ♩ = 84
Free time In time
Em

Ma-ry! *mp*

(Approx. 1 sec.) *tr*

* Gtr. 1

* Flute arr. for gtr.

* Gtr. 2

mp

* Piano arr. for gtr.

TAB: 9 (12) 19 17 16 15 (15) 9 (12) 19 17 16 15 (15)

TAB: 0 0 0 0 0 0 7 15 7 8 8 8 8 8 15 20 15
2 2 2 2 2 2 9 17 8 9 9 9 9 9 13 20 13
0 0 0 0 0 0 7 14 9 10 10 10 10 10 14 17 14

G/D A/E Bb/E Em

cresc. *tr* *mf*

TAB: 9 (12) 19 17 16 15 (15) 9 (12) 19 17 16 15 (15) 9 (12) 19 9 9 9 9 9 9

cresc. (Gtr.) *mf*

TAB: 3 7 15 10 10 10 10 10 8 6 13 16 9 9 9 9
4 8 15 12 9 9 9 9 7 6 11 18 9 9 9 9
5 9 17 12 7 7 7 7 8 8 12 20 7 7 7 7

Bb

Em

Bb

First system of music notation. The top staff is a treble clef with a key signature of two flats (Bb). It contains a melodic line with triplets and a trill (tr) marked above a note. The bottom staff is a guitar tablature with three lines (T, A, B) showing fret numbers corresponding to the melody. Chords Bb and Em are indicated above the staff.

Second system of music notation. The top staff continues the melodic line. The bottom staff shows the corresponding guitar tablature. Chords Bb and Em are indicated above the staff.

C

Ab

D

Third system of music notation. The top staff continues the melodic line. The bottom staff shows the corresponding guitar tablature. Chords C, Ab, and D are indicated above the staff.

Fourth system of music notation. The top staff continues the melodic line. The bottom staff shows the corresponding guitar tablature. Chords C, Ab, and D are indicated above the staff.

C

Cm

Bb

Fifth system of music notation. The top staff continues the melodic line. The bottom staff shows the corresponding guitar tablature. Chords C, Cm, and Bb are indicated above the staff.

(Piano & gtr., arr. for gtr.)

Sixth system of music notation. The top staff continues the melodic line. The bottom staff shows the corresponding guitar tablature. Chords C, Cm, and Bb are indicated above the staff.

Verse 1:
Rhy. Fig. 1A
Em

A Esus

Gtr. 2 (piano)

1. Who would be a poor man, a

Rhy. Fig. 1
Gtr. 1 (elec. gtr.)
(w/heavy distortion)

T 12 (14) 15 (17)

A 9 5 9 17 9 5 0 0 7 7 7

B 10 5 10 17 10 5 0 0 10 10 10

9 7 9 18 9 6 2 2 9 9 9

11 0 11 19 11 0 2 2 7 7 7

0 0 0 0 0 0 0 0 0 0 0

(end Rhy. Fig. 1A)

F G D D^{XIV} D^{XIX}

beg-gar man a thief, if he had a rich man in his hand?

(end Rhy. Fig. 1)

T 3 3 3 5 5 5 (3) 7 7 7 5 5 5 5 0 5 7 5 0 3

A 3 3 3 5 5 5 (3) 7 7 7 5 5 5 5 0 5 7 5 0 3

B 3 3 3 5 5 5 (3) 7 7 7 5 5 5 5 0 5 7 5 0 3

w/Rhy. Figs. 1 & 1A
Em

F G

And who would s-steal the can - dy from a laugh - ing ba - by's mouth if he could take it from the mon - ey

Chorus:

D D^{XIV} D^{XIX} N.C.(Am) G5 N.C.(Am) G5

man? Cross-eyed Mar - y, a-goes jump - ing in a - gain. She

Rhy. Fig. 2
* Gtrs. 1 & 2

T 5 5 5 0 5 7 5 0 5 5 5 5 5 0 5 7 5 0 3 5

A 5 5 5 0 5 7 5 0 5 5 5 5 5 0 5 7 5 0 3 5

B 5 5 5 0 5 7 5 0 5 5 5 5 5 0 5 7 5 0 3 5

* Piano & gtr.

N.C. (Am) G5 N.C. (Am) G5 N.C. (Bbm) Ab5

signs no con - tract, — but she al - ways plays the game. — She dines in Hamp - stead — Vil - lage on ex -

N.C. (Bbm) Ab5 N.C. (Bbm) Ab5

pense - ac - count - ed gruel. — And the jack knife - bar - ber — drops her off — at school. —

Rhy. Fig. 2A
Gtr. 2

Rhy. Fig. 2B
(end Rhy. Fig. 2) Gtr. 1

2nd time to Coda ⊕ Verse 2:
(end Rhy. Fig. 2A) w/Rhy. Fig. 1 (2 times)

D C B A B Em F

Hey! 2. Laugh - ing in the play - ground, — gets no kicks from lit - tle boys, — would

(end Rhy. Fig. 2B) Rhy. Fig. 3
Gtr. 2 (piano)

by Aq - ua - lung, who watch-es through the rail - ings as they play. Hey!

Chorus:

w/Rhy. Fig. 2
N.C.(Am) G5 N.C. (Am) G5 N.C.(Am) G5

Cross-eyed Mar - y _____ finds it hard _ to get a - long. _ She's a poor man's rich _ girl _ and she'll

N.C. (Am) Ab5 N.C. (Bbm) Ab5 N.C. (Bbm) Ab5

do it _ for a song. _ She's a rich man s - steal - er, _ but her fa - vour's good and strong. _ She's the

N.C. (Bbm) Ab5 C D C B A B

Rob-in Hood — of High-gate, helps the poor man — get a-long, ————— ah! Hey!

Flute solo: (arr. for gtr.)

w/Rhy. Fig. 2
N.C.(Am)

G5 N.C.(Am) G5

T
A
B

15 17 17 15 17 17 15 13 14 12 14 14 13 14 12 14 13 14 12 14 14 14 12 14 12 14 12 14 11 12 12 14 14 12 14 14 14

* These notes are sung through the flute.

N.C.(Bbm) Ab5 N.C.(Bbm) Ab5

1/2 1

N.C.(Bbm) Ab5 w/Rhy. Fig. 2A C D C D B A B

1 1/2 1

(0) 9 6(8) 6 6 6 x 8 6 6 (8) 4 5 3 5 7 5 (5) 10 (10) (2) 7

Verse 3:

Rhy. Fig. 1A (2 times)

Em

Laugh - ing in the play - ground, — gets no — kicks from lit - tle boys, — would

Gtr. 1

mf

2 2 0 0 3 0 2 0 3 0 1 1 1 1 3 5 3

G D D^{XIV} D^{XIX} Em

rather make it with — a — letch - ing grey. — Or may-be her at - ten - tion is drawn —

5 5 5 (3) 3 2 3 2 3 5 5 5 5 8 5 7 5 8 3 0 0 2 2 0 0 3 0 0 3 0 0

F G D D^{XIV} D^{XIX} D.S. $\text{\textcircled{S}}$ al Coda

by — Aq-ua-lung, — who watch-es through the rail - ings — as — they — play. — Hey!

1 1 1 1 3 5 3 3 5 5 (3) 3 2 3 2 3 5 5 5 5 8 5 7 5 8 3

Coda

Gtr. 2 (*piano*)

Cross-eyed Mar y.

Gtr. 1 (*flute*)

TAB

G5/D Am/E Bbm/F

(Gtr.)

8va loco

TAB

Em Bb C D

Oh, Mar y! poco rit. Oh,

(Flute)

TAB

Free time Esus E5

oh, Cross-eyed Mar y. Yeow!

TAB

LIFE IS A LONG SONG

Intro: Moderately ♩. = 56

*Gtr. 1 (Acoustic)

Words and Music by
IAN ANDERSON

mf hold throughout to form chords

*Capo at 7th fret: All frets shown as 7 are played open due to capo.

Verse:

1. When you're fall - ing a - wake and you take -

2.3.4. See additional lyrics.

A G D Esus E Esus2 A
 — stock of the new day. And you hear your voice
 T 9 9 9 9 9 9 9 7 7 7 7 7 7 7 9 9 9 9 9 9 9
 10 10 10 10 10 10 10 10 8 8 7 10 10 9 9 7 7 10 10 10 10 10 7
 A 9 9 9 9 9 7 9 7 7 7 7 7 9 9 9 9 9 9 9 9 11 9 9 9 9
 B 7 7 7 7 7 11 10 9 7 9 9 9 9 9 9 9 7 7 7 7 7 7

G/A D6 A G D Esus E D C
 w/Fill 2 (Gtr. 2, Verses 2 & 3)
 croak as you choke on what you need to say.

Fill 1
***Gtr. 2 (12 st. Acoustic)**

mf

T
A
B

9 12 11 9 7 12 11 9 7

*Gtr. 2: Capo at 7th fret

Fill 2
Gtr. 2

mf

T
A
B

9 12-11-9-7 12-10-9 10

Csus2 C G D D/F# D

Well don't you fret, don't you fear, I will give you good

Chorus:

w/Fill 3 (Gtr. 2, 3 times, Chorus 2 & 3)

w/Fill 6 (Gtr. 2, 3 times, Chorus 4)

Esus E Bm A G(9)/B G(9)

cheer. 1. Life's a long song, —
2.3.4. See additional lyrics.

Fill 3
Gtr. 2

TAB: 11 9 7 10 7 7 10 9 10

Fill 6
Gtr. 2

TAB: 9 10 7 11 9 7 10 7 10 9 10

The musical score is for the song "Life's a Long Song" and is written for guitar and voice. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four measures, each with a specific guitar chord indicated above the staff: A, G(9)/B, G(9), and A. The vocal line is written on a treble clef staff, with the lyrics "life's a long song, ———" under the first and third measures. The guitar part is written on a six-string staff, with fingerings indicated by numbers 1-4 on the strings. The first and third measures include a "hold" instruction with a dashed line. The guitar part consists of a series of chords and single notes, with the first measure being a D major chord (A-D-G-A-D-G), the second measure being a G(9)/B chord (B-G-A-B-G-A), the third measure being a G(9) chord (G-B-A-G-B-A), and the fourth measure being an A major chord (A-D-G-A-D-G). The vocal line is a simple melody that follows the rhythm of the guitar part.

[illegible]

Fill 4
Gtr. 2

10 7 9 7 10 9 11 9 11 9 7

Fill 5
Gtr. 2

10 9 7 7 10 7

4. Esus

E Esus2 A

7 10 7 10 7 7 7 7 7 9 9

9 9 9 9 9 9 9 9 9 10 10

9 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 7 7

Verse 2:

As the verses unfold and your soul
Suffers the long day.
And the twelve o'clock gloom spins the room,
You struggle on your way.
Well don't you sigh, don't you cry
Lick dust from your eye.
(To Chorus:)

Chorus 2:

Life's a long song,
Life's a long song,
Life's a long song.
We will meet in the sweet light of dawn.
(To Verse 3:)

Verse 3:

As the Baker street train
Spills your pain all over your new dress,
And the symphony sounds under ground
Put you under duress,
Well don't you squeal
As the heel grinds you under the wheels.
(To Chorus:)

Chorus 3:

Life's a long song,
Life's a long song,
Life's a long song.
But the tune ends too soon for us all.
(To Verse 4:)

Verse 4:

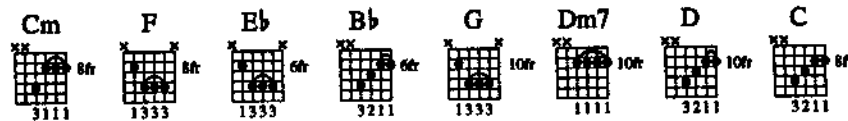
Instrumental
(To Chorus:)

Chorus 4:

Instrumental (con't.)
But the tune ends too soon for us all.

LIVING IN THE PAST

Words and Music by
IAN ANDERSON



Moderately fast ♩ = 138

Intro: N.C. (Bass Gtr.)

Gtr. 1 *mf* (Flute) *Cont. rhy. simile*

Cm F Cm F Eb Bb Cm

F Eb Bb Cm

To Coda ⊕

(Cont. rhy. simile)

G Dm7 G Dm7 G Dm7 G

D G D G D G D

Verses 1 & 2:

C Bb F C Bb F C Bb F C Bb F

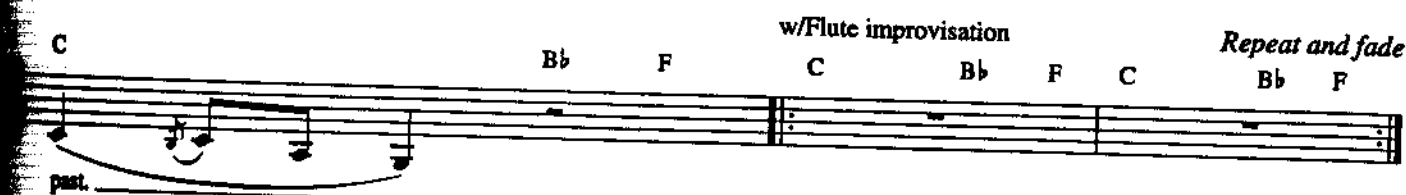
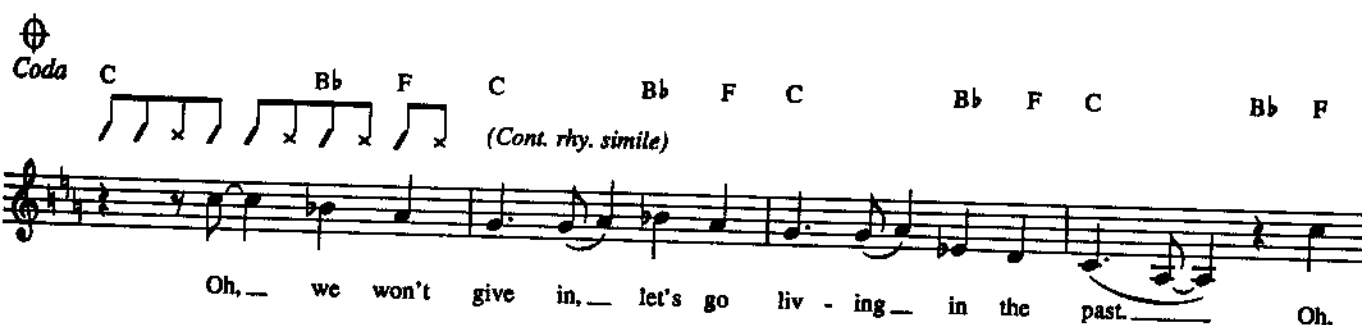
1. Hap - py — and I'm smil - ing, — walk a mile to — drink your wa - ter. — You
2. See additional lyrics.

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Living In The Past - 2 - 1

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Verse 2:

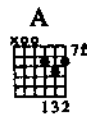
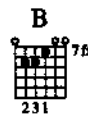
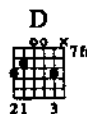
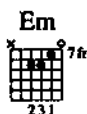
Once I used to join in,
 Every boy and girl was my friend.
 Now there's revolution
 But they don't know what they're fighting.
 Let us close our eyes;
 Outside their lives go on much faster.
 Oh, we won't give in,
 We'll keep living in the past.

(To Intro:)

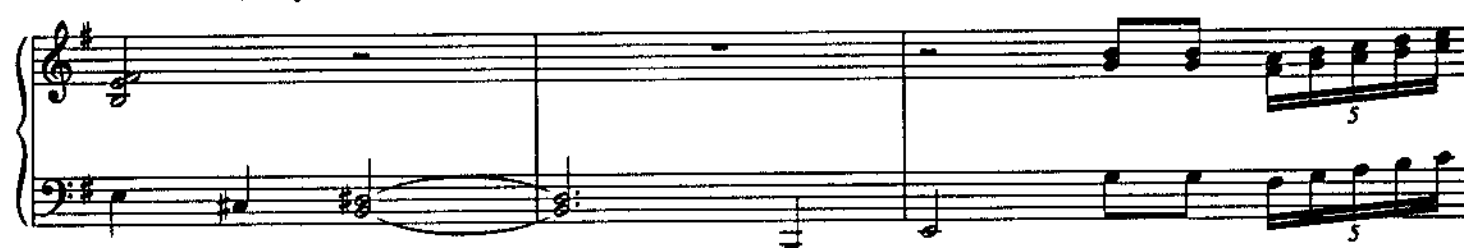
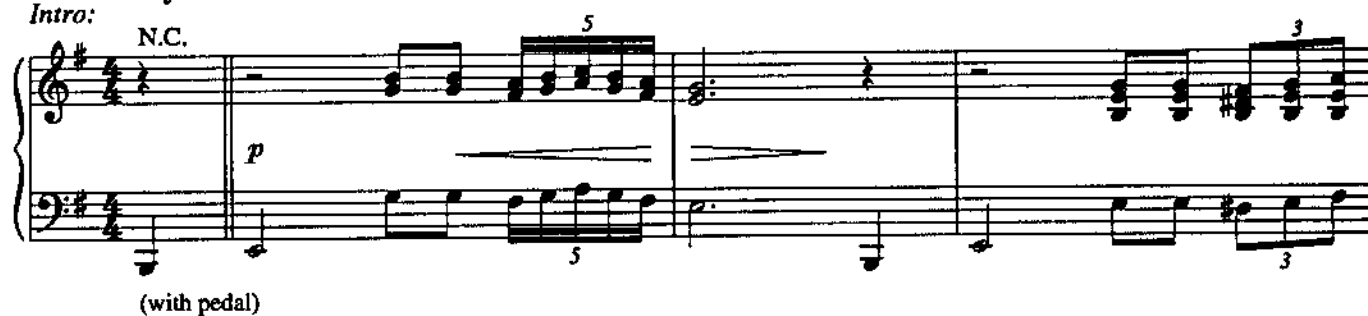
LOCOMOTIVE BREATH

Words and Music by
IAN ANDERSON

* All chords w/capo at 7th fret.



Freely
Intro: N.C.



Fill 1
Gtr. 1



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Locomotive Breath - 12 - 1

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w/Fill 2 Tempo I ♩ = 152 (♩ = ♩³)

w/Improv. piano

Em G D Em G D Em

Em A.H. (15ma)

Em G D Em

Em G D Em

Fill 2
Gtr. 1

* w/Volume swell

Tempo II: ♩=120 (♩♩ = ♩♩)

(Band enters)

* Gtr. 2 w/capo at 7th fret.

Verse 1:

Locomotive Breath – 12 – 3

Em G D Em G D

runs the all time los - er,

TAB

B D Em

head - long to his death. Oh, he feels the pis - ton scrap -

TAB

G D Em G D

ing, steam break - ing on his brow. Old

TAB

TAB

w/Fills 1(Gtr. 4) & 1A(Gtr. 5)

G A B

Char - lie stole the han - dle, and the train, it won't stop

TAB

TAB

TAB

[illegible]

(end Rhy. Fig. 1)

G D Em G D
 Oh! (end Rhy. Fig. 1A)
 Hello, hello, how low I've come to this silence.
 Hello, hello, how low I've come to this silence.
 Hello, hello, how low I've come to this silence.
 Hello, hello, how low I've come to this silence.

(end Rhy. Fig. 1A)

Verse 2:

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em

He sees his chil-dren jump - ing off — at sta - tions, — one — by

Gtr. 3

one;

G D Em G D

His wom - an and his best — friend, —

P.M. — — —

B D Em

in bed and — hav - ing fun. — Oh, — he's crawl - ing down — the cor - ri -

dor — on — his hands — and — knees. — Old

P.M. P.M.

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G A B D

Char-lie stole the han - dle, and the train it won't stop go-ing; no way to slow

T
A
B

5 7 5 7 4 9 7 7 9 9 7 7 7 5 5

Em G D Em G D

down. Hey, hey.

T
A
B

7 0 0 0 5 7 5 5 5 7 5 7 0 0 0 5 2 2 0 0

Fill 3
Gtr. 4

mf
hold

T
A
B

12 14 12 14 12 14 12 14 15

Fill 3A
Gtr. 5

T
A
B

12 15 12 15 12 15 12 15 12 15 12

Flute Solo:

w/Rhy.Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em G D

P.M. - - - - -

Em G D B D

P.M. - - - - -

Em G D Em

P.M. - - - - -

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G D G A

P.M. - - - - -

B D Em

P.M. - - - - -

G D Em G D

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Verse 3:

w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 1)

Em G D Em

He hears the si - lence howl - ing, — catch - es an - gels — as they

fall, — and the all - time win - ner —

has got him — by — the balls. — Oh, — he picks up Gid - 'on's Bi -

ble, o - pen at page — one. — I thank

G D Em G D

fall, — and the all - time win - ner —

has got him — by — the balls. — Oh, — he picks up Gid - 'on's Bi -

ble, o - pen at page — one. — I thank

B D Em

has got him — by — the balls. — Oh, — he picks up Gid - 'on's Bi -

ble, o - pen at page — one. — I thank

G D Em G D

ble, o - pen at page — one. — I thank

substitute w/Rhythm Fills 1 (Gtr. 2)
& 1A (Gtr. 1)

w/Fills 3 (Gtr. 4) & 3A (Gtr. 5)

G A B

God he stole the han - dle, and the train it won't stop

1/4 1/4

T 5 7 7 5 5 9

A 5 7 7 5 5 9

B 5 7 7 5 5 9

D Em G D

go-ing; no way to slow down. No way to slow

9 7 9 9 7 7 5 7 5 7 5 5 7 7 5 5 7 7 5 6 7 5 5

Em G D Em

down. No way to slow down.

7 5 7 5 5 5 5 7 5 7 5 5 5 5 7 5 7 7 5 7

Rhy. Fill 1 (Gtr. 2)

B

Rhy. Fill 1A (Gtr. 1)

T 4

A 4

B 2

G D Em

No way to slow down.

P.M. -----

G D Em

No way to slow down.

1/4 1/4 1/4 1/4

G D Em

No way to slow down.

1

G D Em

No way to slow down.

Fade

MINSTREL IN THE GALLERY

Words and Music by
IAN ANDERSON
(Some Music by
MARTIN BARRE)

Intro: Moderately ♩ = 104

Gtr. 1 (Bass gtr. & Drums)

N.C.(B5)

First system of music notation for the guitar introduction. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a rest followed by a series of eighth and quarter notes. Below the treble staff are three staves labeled T, A, and B, representing the bass guitar and drums. The A and B staves contain rhythmic notation: 2 4 2 4 (4) / 4/6 6 4 4 4 2 4 2 4.

Second system of music notation. The treble staff continues the melody with a triplet of eighth notes. Chord markings (B5) are placed above the staff. The bass staves (A and B) show rhythmic patterns: 2 2 4 2 4 2 2 4 4 2 5 5 5 (5) / 4 2 0 2 2 4 2 4 (4) /.

Third system of music notation. The treble staff continues the melody. Chord markings (B5) and (E5) are present. The bass staves (A and B) show complex rhythmic patterns including triplets and sixteenth notes: 10 10 10 12 9 11 12 12 (12) / 2 4 2 4 2 2 4 4 2 5 5 4 4 2 0 2 (2) /.

Fourth system of music notation. The treble staff continues the melody. Chord markings (B5) and (E5) are present. The bass staves (A and B) show rhythmic patterns: 9/11 10/12 (12) / 4/6 6 4 4 4 2 4 2 4 2 2 4 4 (4) /.

Fifth system of music notation. The treble staff continues the melody. Chord markings (E5) and (B5) are present. The bass staves (A and B) show rhythmic patterns: 2 5 5 5 4 4 4 4 4 2 0 2 2 4 2 4 4/6 6 4 4 4 2 4 2 4.

(E5)

Verses 1 & 3:

Esus E A5 B

1. The min - strel in the gal - ler - y

Rhy. Fig. 1
3. See additional lyrics.

G5 D Esus

looked down up - on the smil - ing fac - es.

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

E A5 B G5 D

He met the ga - zes, ob - served the spa - ces, in - be - tween the old

Esus E A5 B

men's cack - le. And he brewed a song of love and ha -

The image shows a musical score for the song "The Wind" by The Beatles. It includes a vocal melody line, a guitar line, and a bass line. The key signature is F#5/C# (three sharps: F#, C#, G#). The time signature is 4/4. The lyrics are "And he threw a - way his". The score is written for a vocal part and a guitar/bass part. The guitar part includes a solo section with a wavy line indicating a bend or vibrato. The bass part includes a solo section with a wavy line indicating a bend or vibrato. The score is written for a vocal part and a guitar/bass part. The guitar part includes a solo section with a wavy line indicating a bend or vibrato. The bass part includes a solo section with a wavy line indicating a bend or vibrato.

look - ing glass, _____ and saw his face in _____ ev' -

10 9 7 4 4 0 2 0 7 7

12 (12) 10 12 12 (12) 10 11

F#5/C# **E/B**

ry - one. Hey. —

(end Rhy. Fig. 2)

TAB

11 9 7 7 7 7

14 17 17 14 17 17 17 17 16 14 16 14 16 (16)

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1)

Esus **E** **A5** **B**

He tit - il - lat - ed men of ac - tion,

G5 **D** **Esus**

bel - ly warm - ing, hands still rub - bing

w/Rhy. Fig. 1 (Gtr. 1st 3 bars only)

E **A5** **B** **G5** **D**

on the parts they nev - er men - tion, sal - a - ried and

Interlude:
N.C.(B5)

A5 Esus E

col - lar scrub - bing, yeah. —

Gtr. 1

TAB

12 10 9 10 10 10 10 9 3 2 4 2 4

(E5)

TAB

4 6 6 6 4 4 4 2 4 2 4 2 2 4 2 4 2 4 0 5 5 4 4 4 2 0 2

(B5)

hold —

TAB

2 4 2 4 (4) 10 12 9 11 12 2 4 2 4

(E5) D.S. $\frac{3}{8}$ al Coda

P.M. —

TAB

2 2 4 2 4 2 4 0 5 5 5 4 2 0 2

\oplus Chorus:
w/Rhy. Fig. 2 (Gtr.1)
Coda Bm

E A5 F#5

The min - strel in the gal - ler - y

Gtr. 2

TAB

16 14 17

D E F#5/C#

looked down on the rab - bit — run. —

T (17) \ 14 16 14 14 16 17 16 14 16 14 16 14

A 10 16

B

D E A5 F#5

Then he threw a - way — his — look - ing glass —

T 14 16 14 14 16 14

A (14) \

B

D E F#5/C# E/B

and saw his face in — ev' - ry-one. — Hey. —

hold — — —

T 14 (14) \ 17 17 14 / 16 14 14 / 18 14 / 18 14 / 16 (18) \ (16)

A 10 18 18 16

B

Outro: N.C.(B5)

Gtr. 1

T 2 4 2 4 (4) \ 4 6 6 4 4 4 2 4 2 4

A 2 4 4

B

(E5)

The min - strel in the gal - ler -

(B5)

y, _____ yeah, _____ yeah, _____

(E5)

looked down up - on the smil - ing fac -

(B5)

es.

(E5) (B5)

He met _ the gaz _ es, _ yeah. _

hold -

T
A
B

2 5 5 5 4 4 4 4 9 11 10/12 9/11 10 12 9 11 12 2 4 2 4

(E5) (B5)

Mm, _ the min - stel in _ the gal - ler-y, _

T
A
B

2 2 4 2 4 2 4 4 4 4 4 4 2 0 2 2 4 2 4 4

(E5) *Fade*

T
A
B

6 6 6 4 4 4 2 4 2 4 2 2 4 4 4 4 5 4 4 2 0 2

Verse 3:

He pacified the nappy suffering, infant-bleating one-line jokers,
T.V. documentary makers (overfed and undertakers).
Sunday paper backgammon players, family scarred and women haters.
Then he called the band down to the stage,
And he looked at all the friends he'd made.

(To Chorus:)

MOTHER GOOSE

Words and Music by
IAN ANDERSON

Intro: Moderately ♩ = 96

*Gtr. 1 (Acoustic)
Dsus2



Chords: C5, Am, Dsus2, C5 Am

f hold throughout to form chords

*Capo at 5th fret: All strings shown as 5 are played as open due to capo.

Dsus2

C5 Am

Dsus2

C5 Am

Flute Riff A

Chords: Dsus2, C5 Am, Dsus2, C5 Am

Verse: $\frac{3}{4}$ D9(3)

D5

F

1. As I — did walk by Hamp - stead Fair — I came - up - on
2.3. See additional lyrics.

Chords: D5, F

G

F

G

G5/F

Moth - er — Goose, —

so I turned her — loose, —

she was scream -

Chords: G, F, G, G5/F

The musical score for 'The Wind' by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part is in D major, with a key signature of two sharps (F# and C#). The bass part is in D major, with a key signature of two sharps (F# and C#). The drum part is in D major, with a key signature of two sharps (F# and C#). The guitar part includes a solo section with a key signature change to D minor (F# and C#). The bass part includes a solo section with a key signature change to D minor (F# and C#). The drum part includes a solo section with a key signature change to D minor (F# and C#). The guitar part includes a solo section with a key signature change to D minor (F# and C#). The bass part includes a solo section with a key signature change to D minor (F# and C#). The drum part includes a solo section with a key signature change to D minor (F# and C#).

D9(3) D5 F
 And the for-eign stu - dent said to me, "Was it

T
 A 5 7 7/9 5 5 5 9 7 5 9 7 7 5 7 7 5 0 7 5
 B

The image shows a musical score for the song "Elephant's and Lions". It includes a vocal melody line with lyrics, a guitar accompaniment line, and a guitar tablature line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "real - ly true, that there are el - e-phants, li - ons too in Pic - ca - dil - ly". The guitar accompaniment features a repeating eighth-note pattern. The guitar tablature is provided for the first two measures of the guitar part.

Guitar Tablature:

Measure	Tab 1	Tab 2	Tab 3	Tab 4	Tab 5	Tab 6	Tab 7	Tab 8	Tab 9	Tab 10	Tab 11	Tab 12
1	7	8	6	5	7	8	8	5	7	5		
2	8	7	7	5	8	7	5	8	8	6	7	5

[illegible]

Dsus2 C5 Am Dsus2 C5 Am Dsus2 C5 Am

Cir - cus."

D5 Dsus2 G G/F# C/E G/D

Walk down by the bath-ing pond to try and catch some sun.

D C6/D D C6/D G G/F#

Saw at least a hun - dred school girls sob-bing in - to hand -

Fill 2
Gtr. 2 D5

P.M. -----

C/E G/D D C6/D D C6/D

ker-chiefs as one. I

w/Flute Riff A (3 times, Verses 1 & 2)
w/Fill 2 (Gtr. 2, Verse 3)

Dm Dm7 Dsus2 C5 Am

don't be-lieve they knew I was a school boy.

Dsus2 C5 Am Dsus2 C5 Am Dsus2

1.

2. 3. w/Flute Riff A (Verse 2) Dsus2 C5 Interlude: N.C.(Dm) Dm D9(3) Fsus2 To Coda

Dsus2 C5 Am Dsus2 C5 Am Dsus2 C5 Am

Dsus2 D.S. $\frac{8}{8}$ al Coda

Coda Gtr. 2 D5

Verse 2:

And the bearded lady said to me
 "If you start your raving and your misbehaving
 You'll be sorry."
 And the chicken fancier came to play
 With his long red beard and his sister's wierd,
 She drives a lorry.
 Laughed down by the putting green,
 I popped them in their holes.
 Four and twenty labourers were laboring
 And digging up their gold.
 I don't believe they knew that I was Long John Silver.

(To Interlude:)

Verse 3:

Saw Johnny's scarecrow make his rounds
 In his jet black mac'
 Which he won't give back,
 Stole it from a snowman.
 As I did walk by past Hampstead Fair
 I came upon Mother Goose,
 So I turned her loose,
 She was screaming.
 Walked down by the bathing pond
 To try and catch some sun.
 Must have been at least a hundred school girls
 Sobbing into handkerchiefs as one.
 I don't believe they knew I was a school boy.

Fill 3

Gtr. 2 (w/distortion) D5

A NEW DAY YESTERDAY

Words and Music by
IAN ANDERSON

E7(#9)



Moderately slow ♩. = 60

Intro:

N.C.(E5)



Gtr. 1

mf P.M. ----- P.M. -----

TAB

5 6 7 5 6 | 7 7 5 5 | 5 6 7 7 5 5 | 5 6 7 5 6

Riff A

E

f

TAB

7 7 5 7 5 6 7 5 6 | 7 7 5 7 5 6 7 5 6

Riff A1

Gtr. 2

f

TAB

9 9 9 9 14 12 12 | 9 9 9 9 14 12 12

7 7 7 7 14 14

E

TAB

7 7 5 7 5 6 7 5 6 | 7 7 5 7 5 6 7 5 6

TAB

9 9 9 9 14 12 12 | 9 9 9 9 14 12 12

7 7 7 7 14 14

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A New Day Yesterday - 5 - 1

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Verse:

w/Riff A1 (Gtr. 2, 4 times)

1. My first and last time with you _ and we had some fun. _
 2. 3. See additional lyrics

Gtr. 1

Went walk - ing through the trees, yeah. _ and then I kissed you once. _

A E C E

Oh, _ I wan-na see you soon, _ But I won-der how. _ It was a

G A To Coda ⊕ C

new _ day _ yes - ter - day, _ but it's an old _ day now. _

1. w/Riff A1 (Gtr. 2, 2 times)

ES

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 12/8. The guitar part begins with a treble clef and a key signature of three sharps. It features a series of chords and single notes, with a 1/4 note indicated for a specific rhythm. The bass part also starts with a treble clef and a key signature of three sharps, showing a similar rhythmic pattern. The drum part is written on a standard five-line staff with a treble clef and a key signature of three sharps, using numbers 1 through 5 to represent different drum sounds. The score is divided into two measures by a double bar line. The guitar and bass parts end with a double bar line and repeat dots. The drum part continues with a final measure.

2. w/Riff A1 (Gtr. 2, 4 times)

E5

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar staff and a bass staff. The guitar staff is in E5 tuning (indicated by "E5" above the staff) and 12/8 time. The bass staff is in standard tuning. The guitar staff features a melody with various notes, rests, and a 1/4 note. The bass staff features a bass line with various notes, rests, and a 1/4 note. The score includes a guitar melody and a bass line with tablature.

[illegible]

Guitar Solo:

Gtr. 2 N.C.(E5)

Guitar Solo:
Gtr. 2 N.C.(E5)

P.M. - - - - 1

TAB 14 12 14 12 12 14 14 14 12 15 14 (14) 12 14 14 12 12 14 14 12 13 12 15 12 12 14 12 (14) 12 (14) 14 (10)

Gtr. 1

Gtr. 1

The image shows a musical score for guitar 1 and its corresponding tablature. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro' and the time signature is 4/4. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing triplets. The tablature is written on a six-line staff, with fret numbers (0-7) indicating the fingerings for the guitar part. The tablature is aligned with the guitar staff, showing the fret positions for each note. The guitar part is labeled 'Gtr. 1' and the tablature is labeled 'TAB'.

⊕
Coda w/Riff A1 (Gtr. 2)

E G A

It was a new day — yes - ter - day. —

T
A
B

7 7 5 7 5 6 7 5 6 7 9 9 9 9 9 9 0 0 0 0 0 0

w/Riff A1 (Gtr. 2)

E G A

It was a new day — yes - ter - day, — but it's an

T
A
B

7 7 5 7 5 6 7 5 6 7 9 9 9 9 9 9 0 0 0 0 0 0

Freely

C

N.C.(E5)

Freely

E7(#9)

a tempo

Gtr. 2

old day now.

T
A
B

5 6 7 5 6 7 7 5 7 5 9 8 10 10 8 10 8

E5 E

trem. pick

T
A
B

8 9 9 7 9 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Verses 2 & 3:

Spent a long time looking for a game to play.
My luck should be so bad now, to turn out this way.
I had to leave today, just when I thought I'd found you.
It was a new day yesterday, but it's an old day now.
(To Guitar Solo:)

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

(Gm) (Bb) (Gm) (Bb) (Gm)

long. —————

When I get down I jump in a taxi cab, taxi cab, taxi cab

Gtrs. 1 & 2

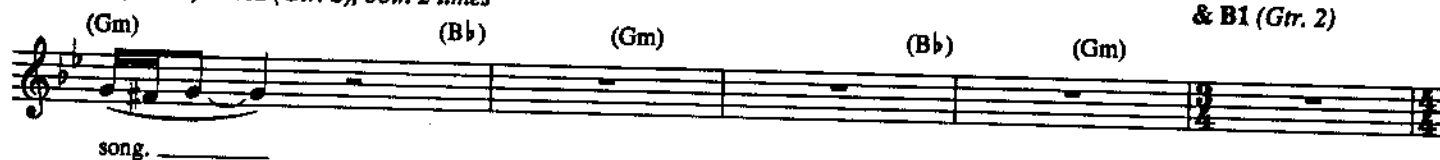
T 12 12 10 5 5 5 5 5

A 12 12 10 5 5 5 5 5

B 10 10 10 5 5 5 5 5

[illegible]

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs B (Gtr. 1)
& B1 (Gtr. 2)

F C G5

Gtrs. 1 & 2

It's been a

TAB

Chorus:

C G5

long - time, _____ still shak - in' - my wings. _____ Well, I'm a

hold - - - -

TAB

C G5

glad - bird, _____ I got chang - es - to ring. _____

hold - - - -

TAB

Interlude:

Gtr. 1

D G A G D E D G A G D E

TAB

Gtr. 2

TAB

To Coda ⊕

D G A G D E D G A G D E

TAB

Guitar Solo I:

Rhy. Fig. 1

Gtr. 3

E5 D5

mf

E5 D5

TAB

E5 D5 ^④ open D D C ^③ open D G F

13 10 12 12 10 12 10 12 (12) (12)

1/2 1 (13) (12) 12 10 12 (12) 10 12 10 10 10 10 12 12 (12) 12 12 5 3 3 5 5 3

C5 Bb5 F5 G5 G F (end Rhy. Fig. 1)

1-1/2 5 7 5 3 (3) 12

(3) 1 1 3 1 1 3

* N.C. (Dm)
Rhy. Fig. 2

12 12 12 10 10 10 10 13 10 12 12 12 10 10 12 12 10 10 12 12 10

7 7 5 3 5 3 5 3 5 7 13 (13)

*Gtr. 3 tacet

(end Rhy. Fig. 2)

1

1-1/2 grad. release

3

Rhy. Fig. 3

Gtr. 1 (Gm)

Gtr. 2

Gtr. 3

hold bend

(end Rhy. Fig. 3)

The main musical score consists of three systems, each with a treble clef staff (Guitar) and a bass clef staff (Bass). The first system shows a melodic line in the guitar and a bass line with octaves. The second system features a complex guitar solo with many bends and a bass line with octaves and a 'hold' instruction. The third system continues the guitar solo and bass line with various fret numbers and a '1-1/2' instruction.

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs B (Gtr. 1) & B1 (Gtr. 2)
Gtrs. 1 & 2

D.S. $\frac{3}{4}$ al Coda
± 0

A single staff showing a chord progression: (Bb), (Gm), (Bb), (Gm). The staff is in treble clef and includes a key signature change to one flat.

⊕
Coda
Guitar Solo II
w/Rhy. Fig. 1 (Gtr. 3)
E5 D5

The 'Guitar Solo II' section features a treble clef staff with a melodic line and a bass clef staff with a bass line. The guitar line includes many bends and a 'hold' instruction. The bass line has various fret numbers and a 'hold' instruction. The section is labeled 'Gtr. 1' and 'E5 D5'.

Gtr. 2

The image shows a musical score for guitar. The top staff is for Gtr. 2, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a whole rest in the first measure, followed by a quarter rest, and then a series of eighth and sixteenth notes in the third measure, ending with a dotted line. The bottom staff is a TAB (Tape Automated Bass) line, with the letters 'T', 'A', and 'B' stacked vertically on the left. It contains fret numbers: a 3 in the first measure, and 6, 5, (5), and 1 in the second measure, with a dotted line following the 1.

w/Rhy. Fig. 2 (Gtr. I)

Gtr. 2

 $^*(D_m)$ [illegible]

*Gtr. 3 tacet

10 10 12 14 14 14 12 12 12 12 13 (13) (13) 13 12 (12) 10 12

w/Rhy. Fig. 3 (Gtr. 1)
(Gm)

10 12 (12) 3 5 3 5 3 3 5 (5)/6 6 6 6 6 6 6 6 6 6 6 6 1-1/2 1-1/2 (6)

Gtr. 3

5 5 3 5 5 3 5 5 1 3 5 1 3 6 3 6 3 5 (5) 3

1-1/2 (6) 8 (6) 6 6 5 7 3 5 (5) 3 5 3 5 3 5 3 (5) 5 3 5 5

3 5 3 5 6 6 6 6 6 6 8 8 1 (6) 8 7 6 6 3 3 5 5

Guitar Solo III:

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 8 times

*Gtr. 4 (Bb) (Gm)

5 3 (9) 5 3 3 5 3 5 (5) 3 5 3

*Gtr. 4 played through Leslie speaker cabinet.

To Cry You A Song - 11 - 9

First system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Bb) and (Gm) are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7).

Second system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Bb) and (Gm) are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7).

Third system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Bb) and (Gm) are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7).

Fourth system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Bb) and (Gm) are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7).

Fifth system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Bb) and (Gm) are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7). A "hold" instruction is present above the staff.

Sixth system of music notation. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes, and a guitar tablature line below it. Chords (Gm) and F are indicated above the staff. The tablature includes fret numbers (3, 5, 7, 8) and fingerings (1, 3, 5, 7). The text "w/Riffs B (Gtr. 1) & B1 (Gtr. 2) Gtrs. 1 & 2" is written below the staff.

Verses 3 & 4:

G5 C5

3. Lights in the street, — peep-ing through — cur — tains drawn, —
 4. See additional lyrics.

(Cm) G5 C5 F C 3

ratt - ling of safe - ty chains — tak - ing too —

Gtr. 2 Gtrs. 1 & 2

Gtr. 1 hold — — — — — hold — — — — —

w/Riffs A (Gtr. 1) & A1 (Gtr. 2), both 2 times

w/Riffs B (Gtr. 1) & B1 (Gtr. 2)

(Gm) (Bb) (Gm) (Bb) (Gm)

long. — (1st time only) 4. The

Freely

*Gtr. 1 F

*2 Gtrs. arr. for 1.

Verse 2:

Closing my dream inside this paperback,
 Thought I saw angels but I could have been wrong.
 Search in my case, can't find what they're looking for,
 Waving me through to cry you a song.
 (To Bridge:)

Verse 4:

The smile in your eyes was never so sweet before,
 I came down from the skies to cry you a song.

Moderately fast ♩ = 136 (♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{3}}}}$)

Gtr. 1 (w/Flute improvisation)

mf

D5 G5 F5 D5 G5 F5

T
A
B

5 7 5 7 3 3 5 7 5 7 3 3

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody with eighth and quarter notes, including rests, and is marked with chord symbols D5, G5, F5, D5, G5, and F5. The guitar tablature staff shows fret numbers (5, 7, 5, 7, 9, 5, 7, 9) and includes a triplet of eighth notes on the first string (frets 2, 2, 2) and a triplet of eighth notes on the third string (frets 2, 2, 2).

Musical notation for the D5 scale on guitar. The top staff shows the scale in treble clef with a key signature of one sharp (F#). The bottom staff shows the fretboard diagram for the D5 scale, with fret numbers indicated for each note.

Dim

verse.

1. Noth - ing is eas - y, though time gets you wor - ry'ng, my
2. See additional lyrics.

Chords: Dm, C, F, C

Triplet markings: 3

Bass line fret numbers: 10, 8, 10, 8, 10, 8, 10, 8

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w/Fill 1 (Gtr. 2)

Bb 3 Gm 3

friend it's o - kay. Just (end Rhy. Fig. 1)



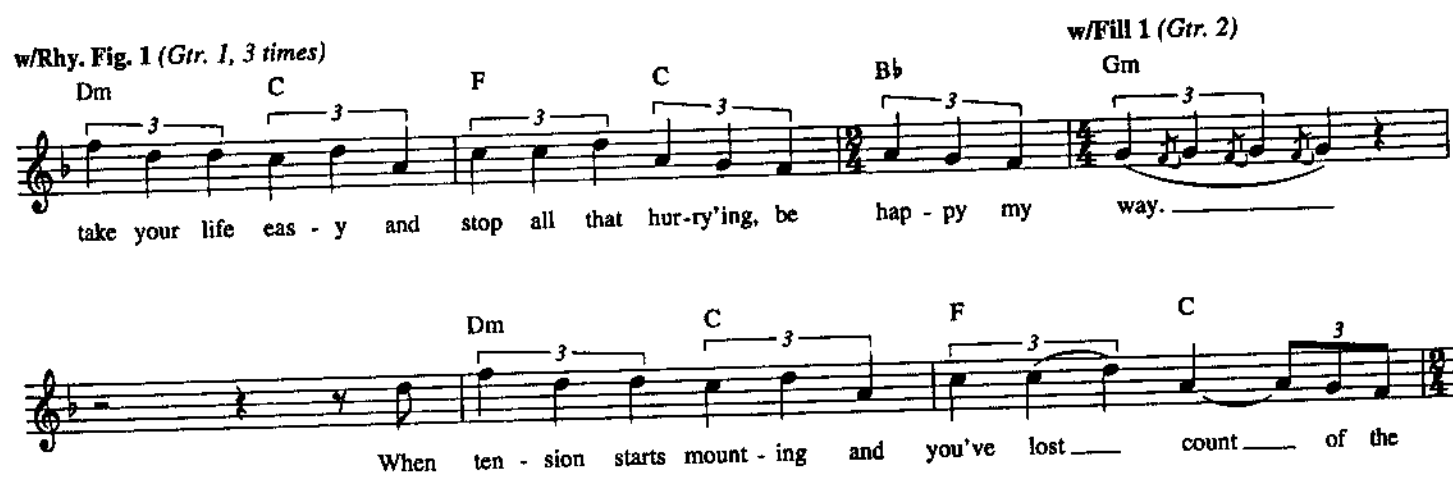
w/Rhy. Fig. 1 (Gtr. 1, 3 times) w/Fill 1 (Gtr. 2)

Dm C F C Bb Gm

take your life eas - y and stop all that hur-ry'ing, be hap - py my way.

Dm C F C

When ten - sion starts mount - ing and you've lost count of the



w/Fill 1 (Gtr. 2)

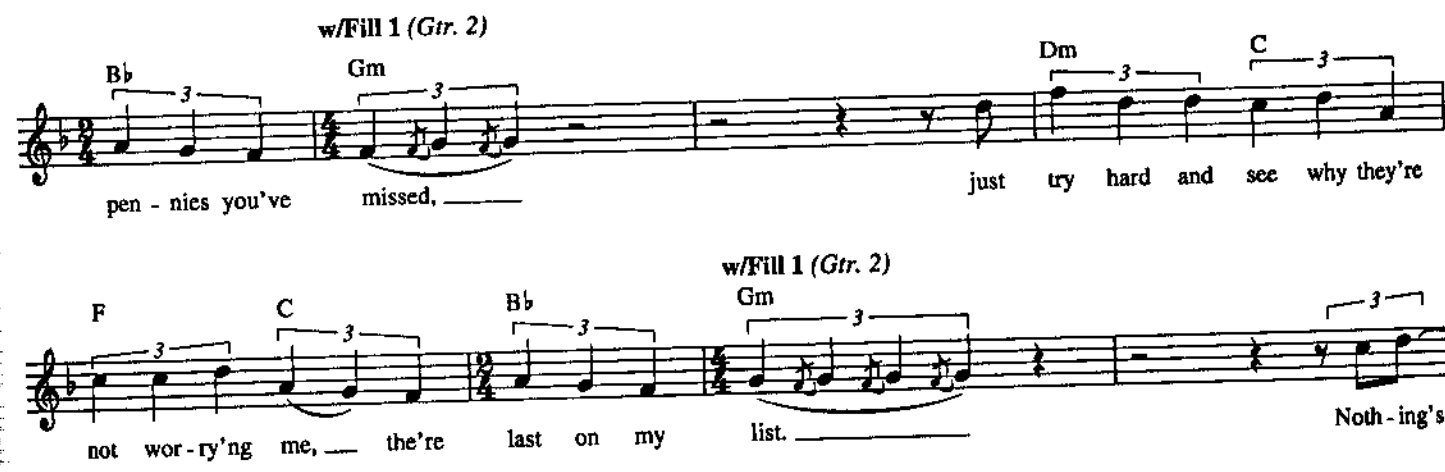
Bb 3 Gm 3 Dm 3 C 3

pen - nies you've missed, just try hard and see why they're

w/Fill 1 (Gtr. 2)

F C Bb Gm

not wor-ry'ng me, the're last on my list. Noth-ing's



Fill 1
Gtr. 2

f



D5

To Coda 

— eas - y. —

Gtr. 1

TAB

10 10 10 12 10 10 12 10 10 10 10 12 10 10 12 10

Interlude 1:

Gtr. 2

f 1

TAB

5 (5) 3 5 5 3 5 5 3 5

Rhy. Fig. 2

(end Rhy. Fig. 2)

Gtr. 1

TAB

5 3 5

w/Rhy. Fig. 2 (Gtr. 1, 3 times)

C B \flat G5C B \flat G5

TAB

3

1

C B \flat G5

TAB

(6) 3 5 5 3 3 5 (5)

Guitar Solo 1:
Gtr. 2 N.C.(A5)

85

Rhy. Fig. 3
Gtr. 1

w/Rhy. Fig. 3 (Gtr. 1, 3 times)

Am D7 G6 D7 Am D7 G6 D7 Am D7 G6 D7

D C A5 D C A5 D C A5 D C A5

Rhy. Fig. 5

D.C. 8 al Coda
(end Rhy. Fig. 5)

Gtr. 1

Gtr. 1

The image shows a musical score for guitar 1. The top staff is a standard musical notation on a treble clef, featuring a sequence of eighth and sixteenth notes with triplets and a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines, labeled T, A, B, and B. It contains fret numbers (7, 5, 0) and rhythmic markings (7, 5, 7, 7, 5, 7) corresponding to the notes in the musical staff above.

⊕ w/Rhy. Fig. 2 (Gtr. 1, 4 times)

C B \flat G5

Tr. 2

1

5 (5) 3 5 5 5 3 5 5 3 2 (2)

w/Rhy. Fig. 3 (Gtr. 1, 2 times)

N.C.(A5)

[illegible]

w/Rhy. Fig. 5 (Gtr. 1)

Outro:
(Drum fill)

Chords: D, C, A5, D, C, A5, Am7

Gtr. 1

3

Chords: D, C, A5, D, C, A5, Am7 (Bass Gtr. fill)

(Drum fill)

Chords: D, C, A5, D, C, A5

Chords: Am7

Gtr. 2

3

straight ♭'s

Gtr. 1

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef. It features a melodic line with a 5th fret barre and a 6th fret barre. The bass part is written on a single staff with a bass clef. It features a 6:4 ratio and a 7:5 ratio. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff has a treble clef and the bass staff has a bass clef. The guitar staff has a 5th fret barre and a 6th fret barre. The bass staff has a 6:4 ratio and a 7:5 ratio. The score is divided into two systems, each with a guitar staff and a bass staff.

The musical score is for a piece titled "N.C. (A5)". It consists of three systems of staves. The first system includes a guitar staff (treble clef, 2/4 time), a tenor staff (labeled T, A, B), and a bass staff (labeled T, A, B). The guitar staff features a melody with a triplet of eighth notes and a slur over a group of notes. The tenor staff has a bass line with a triplet of eighth notes and a slur. The bass staff has a simple bass line with a triplet of eighth notes. The second system continues the melody and bass line. The third system shows the guitar staff with a triplet of eighth notes and a slur, while the tenor and bass staves have a simple bass line with a triplet of eighth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody and a tablature staff below it. The melody features a five-measure phrase starting with a quintuplet (marked '5') and a sextuplet (marked '6'), followed by a five-measure phrase (marked '5'). The tablature staff is marked with fret numbers (7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7) and includes a 'T' (thumb) and 'B' (bar) indicator. The second system also consists of a treble clef staff with a melody and a tablature staff. The melody features three triplet phrases (each marked '3'). The tablature staff is marked with fret numbers (7, 0, 7, 0, 7, 0, 7, 0) and includes a 'T' (thumb) and 'B' (bar) indicator.

Freely *a tempo* Am7 *Play 4 times

*Gradually increase tempo.

Freely N.C.(A5) *Gtr. 2

*Gtr. 1 tacet

Verse 2:

Nothing is easy you'll find that
 The squeeze won't turn out so bad.
 Your fingers may freeze, worse things
 Happen at sea, there's good times to be had.
 So if you're alone and you're down to the bone
 Just give us a play.
 You'll smile in a while and discover that
 I'll get you happy my way.
 Nothing's easy.

(To Interlude II:)

SKATING AWAY (ON THE THIN ICE OF THE NEW DAY)

Words and Music by
IAN ANDERSON

*Gtr. 1 & 2 chords:

Bb6



Bb(9)



Fsus2



F



Csus2



C



Csus



F5



*Capo at 3rd fret.

*Gtr. 3 chords:



*w/out capo.

Freely (♩ = 112)

Verse 1:

Mean - while back in the year - one, when you be - longed - to no - one,

*Gtr. 1
mf

TAB: 6 5 3 3 5 3 6 4

*Capo at 3rd fret: In tab, all strings indicated at 3rd fret are played open.

you did - n't stand - a chance, - son, if your pants - were un - done.

TAB: 6 5 3 3 5 3 6 4

Moderately (♩ = 112)

Fsus2 F Fsus2 F

Fsus

F Fsus2 F

'Cause you were bred

for hu -

B \flat F \sharp us2 F F \sharp us F \sharp us2 F F \sharp us2

man - i - ty, and sold to so -

TAB

B \flat F \sharp us2 (F) * Gtr. 2 F \sharp us

ci - e - ty. One day you'll wake up in the

TAB

B \flat A \flat us2

pres - ent day, a mil - lion gen - er - a tions re - moved

TAB

D \flat F B \flat

from ex - pec - ta - tions of a - be - ing who you real - ly want to be

TAB

Chorus:
w/Rhy. Fill 1 (Gtr. 2, 3 times)

C Csus2 C Csus Csus2 C(B♭5) F

Skat-ing a-way, skat-ing a-way, _____

Rhy. Fig. 1

TAB

skat-ing a-way _____ on the thin ice _____ of the new day, _____

E♭

TAB

B♭ Fsus F Fsus F Fsus2 F

ay. _____ (end Rhy. Fig. 1)

TAB

Rhy. Fill 1
Gtr. 2

hold—

TAB

Rhy. Bb6 Bb(9)

Fig. 2

Gtr. 1

2. So as you push off from the shore, a-won't you turn your head once more,

3. See additional lyrics.

Fsus2 F Fsus F Fsus2

Csus C Csus2 C Csus

C Csus2

F

Fsus F F5

(end Rhy. Fig. 2)
Bb6

w/Rhy. Fig. 2 (Gtr. 1)

Bb6 Bb(9)

and make your peace with ev'ry - one?

For those who choose to stay a - will live just one more day

Fsus2 F Fsus F Fsus2

Csus2 C Csus2 C Csus

C Csus2

F

Fsus2 F F5

Bb6

to do the things they should have done.

*Gtr. 3 (Electric) Bb

And as you cross the wil - der - ness, a - spin - ning in your emp - ti-ness, you feel you have

C

Gtr. 2

* Gtr. 3 is not capoed.

F

Fsus F F5 Fsus F Fsus2 Fsus

to

pray.

* Next 2 bars 2 gtrs arr. for 1

B \flat A \flat E \flat E \flat sus2 E \flat B \flat /F

Look - ing for a sign — that — the un - i - ver - sal mind —

TAB

w/Rhy. Fill 2 (Gtr. 2, 2nd time)

F B \flat C C sus2 C C sus2 C sus2 C B \flat /F

has writ - ten you in to — the pas - sion play. —

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) & Rhy. Fill 1 (Gtr. 2, 3 times)

F

Skat - ing — a - way, — skat - ing — a - way, —

Gtr. 4

mf
w/slide

TAB

Rhy. Fill 2

Gtr. 2

TAB

skat - ing a - way on the thin ice of the new day,

E♭

T 15 13
A 13 15 15
B

B♭ *Fsus2 F Fsus F Fsus2 F*

Hey.

T
A
B

Outro:
w/Rhy. Fig. 1 (Gtr. 1, 1st 2 bars only)

Skat - ing a - way, skat - ing a - way, skat - ing a - way.

F5

Gtr. 4

w/slide

T 15 13
A 13 15 15
B 15 13 13 15 15

Verse 3:

And as you cross the circle line,
Well, the ice wall creaks behind;
You're a rabbit on the run.
And silver splinters fly in the corner of your eye,
Shining in the setting sun.
Well, do you ever get the feeling that the
Story's too damn real and in the present tense?
Or that everybody's on the stage and it seems
Like you're the only person sitting in the audience?
(To Chorus:)

SOSSITY, YOU'RE A WOMAN

Words and Music by
IAN ANDERSON

Moderately ♩ = 112
Intro: A5 C G/B C G/B D/F#

Gtr. 1 (Acoustic)

f hold throughout to form chords

Dm/F E 1.3. 2.4. rit.

Verse: a tempo
N.C.

D5 F G F F/C A5

1. Hel - lo, you straight - laced - la - dy, dressed in white, but your shoes - aren't
2.3. See additional lyrics

C5 Am G N.C. F5 D5 F G

clean. Paint-ed them up - with pol - ish in the

F/C C5 A5 Am7 Am

hope — we can't see where — you've been. The smil - ing face.

C G (Am) C A5 C E (Em)

— that you've worn — to greet — me ris - ing at morn - ing. —

Cm/G Bb

Sent me out — to work — for — my score. —

A5 To Coda ⊕ Am C G/B

Please me — and say what it's for. —

Chorus:
A5

G/A

Am

A5

Am7(#5)

Sos - si - ty you're a

T 5 5 5 5 5 5 8 8 8 8 8 8 5 5 5 5 3
A 7 7 7 7 7 7 9 9 9 9 9 9 7 7 7 7 3
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5

Em7

Am

wom

an.

T 3 3 x 3 3 1 1 1 1 0 0 2 2 2 2 0 0
A 2 2 x 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0
B 0 0 x 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5

G/A

D/AG/AAm

Am7(#5)

So - ci - e - ty you're a

T 5 5 5 5 5 5 8 8 7 8 5 5 1 1 1 1
A 7 7 7 7 7 7 9 9 7 9 7 7 3 3 3 3
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*D.C. al Coda I
To Coda II*

D5

Em7

A5

wom

an.

T 3 3 0 3 3 2 2 2 2 2 0 0 0 2 2 2 2 2 2 2 0 0
A 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0
B 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TEACHER

Words and music by
IAN ANDERSON

Moderately ♩ = 116

Intro: A5 G D *Play 4 times* A(9) G D

(Enter 4th time) Well, the dawn was com - ing; — heard him

Rhy. Fig. 1 Gtr. 1 *mf* *hold* — — — **Rhy. Fig. 2** Gtr. 2 *mf* *hold* — — —

T A B

w/ Rhy. Fig. 2 (Gtr. 2, 6 times)

A(9) G D A(9)

ring - ing on my bell. — He said, "My name's the teach - er. —

G D A(9) G D

oh, that is what I call my - self. — And I

A(9) G D A(9)

have a les - son — that I must im - part to you..

G D A(9) G D

It's an old ex - pres - sion, — but I

w/ Rhy. Fig. 3A (Gtr. 2)

A(9)

Pre-Chorus:

D

must in - sist it's true.

Jump up, look a - round, find.

Rhy. Fig. 3

Gtr. 1

Rhy. Fig. 4
Gtr. 1 & 2

hold

— your - self some fun, —

no sense in sit - ting there, hat - ing ev' - ry one. —

hold

hold

No man's an is - land and his cas - tle is - n't home, — the nest is full of noth - ing when — the bird has

(end Rhy. Fig. 4)

hold

Fill 1

Gtr. 2

Rhy. Fig. 3A

hold

hold

***Interlude:**

N.C. (B5) (E5) (A5) (B5) (E5) (A5) (B5)

flown. _____

Riff A

Gtr. 1

T
A
B

0 2 2 0 0 2 x 0 0 2 x 0 0 2 2 0 2 2 0 0 2 x 0 0 2 x 0 0 2 2

Riff A1

Gtr. 2

T
A
B

7 9 9 7 7 9 7 7 9 5 5 7 7 7 9 9 7 7 9 5 5 7 7

* w/ out vocal on repeat

(E5)

(A5)

(B5)

(E5)

(A5)

2. So,
3. See additional
lyrics.

(end Riff A)

(end Riff A1)

Verses 2 & 3:

w/ Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2), both 3 times

A(9) G D A(9)

I took a jour - ney, _____ threw my world in - to the sea.

G D A(9) G D

With me went the teach - er _____ who found

w/ Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

Pre-chorus:
w/ Rhy. Fig. 4 (Gtrs. 1 & 2)

A(9) G A C D

fun in - stead of me. _____ Hey man, what's the plan, what.

F D C D F D C

_____ was that you said? _____ Sun tanned, drink in hand, ly - ing there in bed. _____

D F D C D

I try to so - cia-lize, but I can't seem to find _____ what I was look-ing for, got

Interlude:

To Coda ⊕

w/ Riffs A (Gtr. 1) & A1 (Gtr. 2)
N.C. (B5) (E5) (A5) (B5) (E5)

F

some-thing on my mind. _____

(A5) (B5) (E5) (A5) (B5) (E5) (A5)

Flute Solo:

Rhy. Fig. 5

Gtr. 1

A5 C5 D5 C5 A5 G5 A5 G5 A5 C5

T
A
B

7 7 7 7 5 5 7 5 7 7 7 5 7 7 7 5 7 7 7 5

D5 C5 A5

Double time
N.C. (A5)

8va

Fdbk

(end Rhy. Fig. 5)

Half time

w/ Rhy. Fig. 5 (Gtr. 1, 2 times)

Gtr. 2 A5 C5 D5 C5 A5 G5 A5 G5 A5 C5 D5 C5 A5

C5 D5 C5 A5 G5 A5 G5 A5 C5 D5 C5 A5 D.S. $\frac{8}{8}$ al Coda

⊕
Coda w/ Riffs A (Gtr. 1) & A1 (Gtr. 2), 1st 2 bars only, until end
N.C. (B5) (E5) (A5) (B5) (E5) (A5) (B5) (E5)

mind.

Gtr. 3 (A5) (B5) (E5) (A5) (B5) (E5) (A5) (B5) (E5) (A5) (B5)

mf

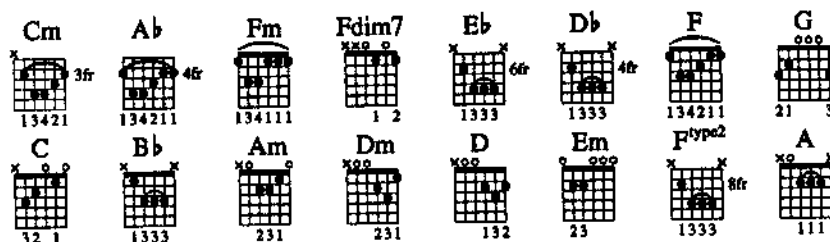
(E5) (A5) (B5) (E5) (A5) (B5) (E5) (A5) (B5) Fade

Verse 3:

Then the teacher told me it had been a lot of fun.
Thanked me for his ticket and all that I had done.
(To Pre-Chorus:)

TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE

Words and Music by
IAN ANDERSON



Moderately slow ♩ = 72

Intro: Cm

*Gtr. 2 *mf*

Gtr. 1 *mf*

Ab

w/trem. bar 1/2

w/trem. bar 1/2

*Orchestra arr. for gtr.

Fm

Fdim7

1/2

1/2

1/2

1/2

Gtr. 3

p

w/trem. bar 1/2

w/trem. bar 1/2

w/trem. bar 1/2

Verses 1 & 6:
Rhy. Fig. 1

Gtr. 4 (Acoustic) *mf*

C

F

C

G

C

Bb

3

1. The old _____ rock - er wore _____ his hair _____ too long, _____

6. See additional lyrics.

Rhy. Fig. 1A

Rhythmic figure 1A for guitar, showing a sequence of chords and rhythms.

Too Old To Rock 'N' Roll: Too Young To Die - 10 - 1

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[illegible]

The musical score is presented in three staves. The top staff is a vocal line with lyrics: "Un-fash-ion - a - ble to the end,". The melody includes triplets and rests. Above the staff, chords are indicated: C, F, C, G, C, and Bb. The middle staff is a guitar accompaniment, featuring a mix of single notes and chords. The bottom staff is a guitar tablature, showing fret numbers and string numbers for the guitar part.

[illegible]

Verses 2 & 7:
Rhy. Fig. 2

2. Death's head — belt — buck - le, yes - ter - day's dreams,

7. See additional lyrics.

Rhy. Fig. 2A

Em Am D

the trans - port ca' proph-et of ———— doom.

G C G D G F

Ring - ing no change — in his doub - le sewn seams, in his

Rhy. Fig. 2A

To Coda ⊕
(end Rhy. Fig. 2)
Eb Ftype2

Em

Am

D

post — war ba — by gloom. —

Now he's
And he was

(end Rhy. Fig. 2A)

Chorus:
Rhy. Fig. 3

Bb

C

Bb

F

Bb

F

too

old

to rock 'n' roll,

Rhy. Fig. 3A

Eb

A

Dm

Eb Ftype2

— but he's — too — young to die. —

Yes, he's

B \flat C B \flat F B \flat F

too old to rock 'n' roll,

(end Rhy. Fig. 3)

T
A
B

E \flat B \flat F G

oh, but he is too young to die.

(end Rhy. Fig. 3A)

T
A
B

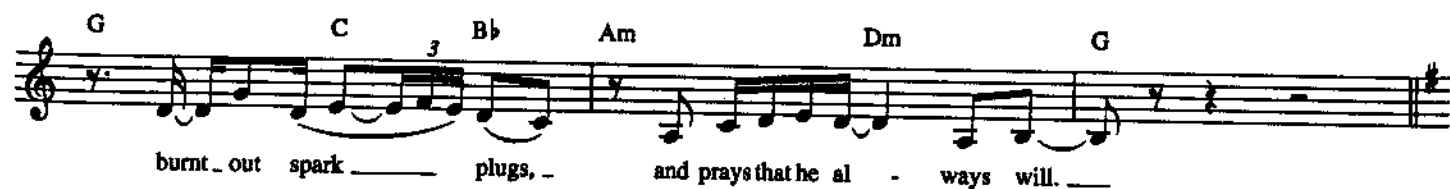
Verse 3:
w/Rhy. Figs. 1 (Gtr. 4) & 1A (Gtr. 3)

C F C G C B \flat

He once owned a Har - ley Dav - id - son

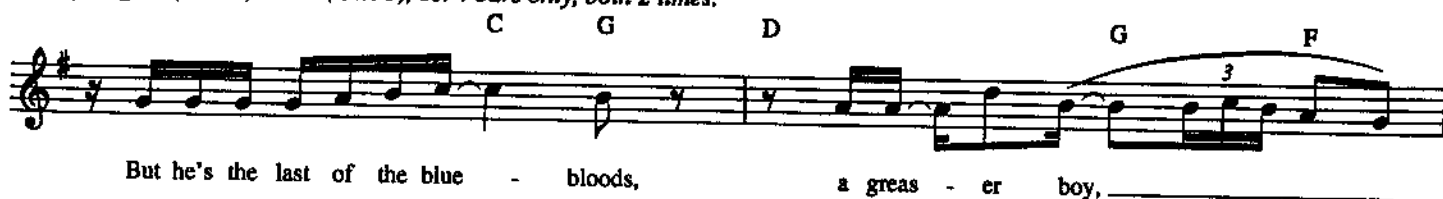
Am Dm G C F C

and a Tri - umph - Bon - ne - ville. Count-ed his friends in



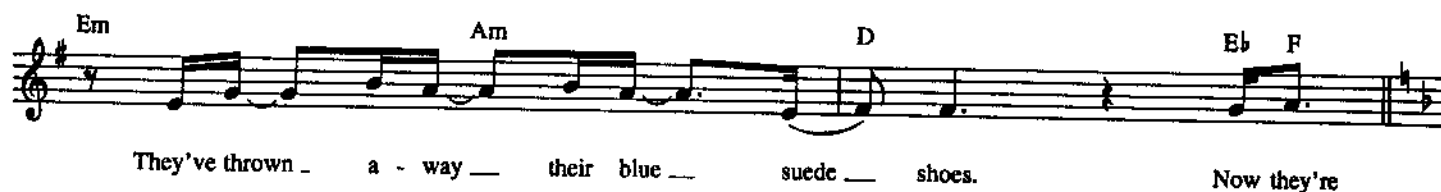
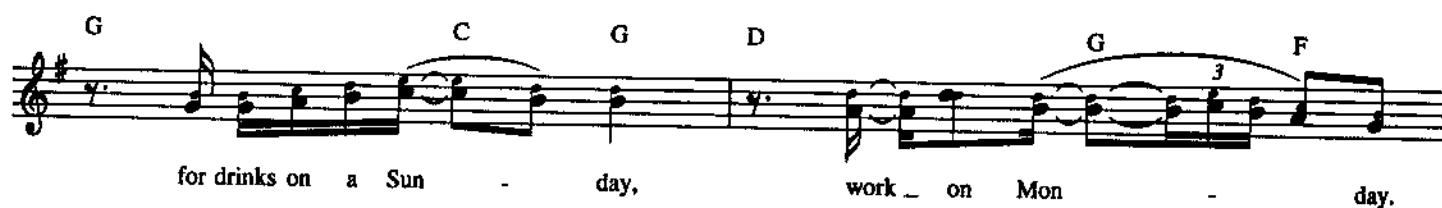
Verse 4:

w/Rhy. Figs. 2 (Gtr. 4) & 2A (Gtr. 3), 1st 4 bars only, both 2 times.



Verse 5:

w/Rhy. Figs. 2 (Gtr. 4) & 2A (Gtr. 3)



Chorus:

w/Rhy. Figs. 3 (Gtr. 4) & 3A (Gtr. 3)

Riff A
Gtr. 1

Chorus:

System 1:

Chords: Bb, C, Bb, F, Bb, F

Lyrics: too old to rock 'n' roll

System 2:

Chords: Eb, A, Dm, Eb, F

Lyrics: and they're too young to die. Yes, they're

System 3:

Chords: Bb, C, Bb, F, Bb, F

Lyrics: too old to rock 'n' roll

System 4:

Chords: Eb, Bb, F

Lyrics: and they're too young to die.

Endings:

D.C. al Coda
G

(end Riff A)

The musical score is written for guitar and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a guitar line (treble and bass clefs). The guitar line includes chord diagrams and fret numbers. The lyrics are written below the vocal line. The score includes a 'Riff A' section and a 'Chorus' section. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score ends with a 'D.C. al Coda' instruction and a 'G' chord, followed by '(end Riff A)'.



Coda

w/Rhy. Figs. 3 (Gtr. 4) & 3A (Gtr. 3), 1st 7 bars only, & w/Riff A (Gtr. 1)

B \flat C B \flat F B \flat F

too old to rock 'n' roll

E \flat A Dm E \flat F \sharp 2

and he was too young to die. Oh, he was

B \flat C B \flat F B \flat F

too old to rock 'n' roll

w/Rhy. Fills 1 (Gtr. 4) & 1A (Gtr. 3)

E \flat B \flat F

and he was too young to die. Now you're

Double Time ($\text{♩} = 144$)

B \flat C F

Gtr. 3 (Cont. rhy. simile)

ah, nev - er too old to rock 'n' roll,

Gtr. 1

T A B

Rhy. Fill 1

F

Gtr. 4

Rhy. Fill 1A

Gtr. 3

T A B

B \flat F E \flat B \flat

if — you're — too young — to die. —

T A B

F

And now you're —

T A B

B \flat C F

ah, nev - er too old — to rock 'n' roll, —

T A B

B \flat F E \flat B \flat

Freely

But he was too young — to

T A B

Outro: (a tempo: ♩ = 72)

Gtr. 2 Cm Ab

die.

1/2 1/2

w/trem. bar w/trem. bar

1/2 1/2

Fm Fdim7 Eb Db rit. F

Ah.

1/2 1/2 1/2

w/trem. bar w/trem. bar w/trem. bar

1/2 1/2

Verse 6:

So the old rocker gets out his bike
To make a ton before he takes his leave.
Up on the A1, by Scotch Corner,
Just like it used to be.

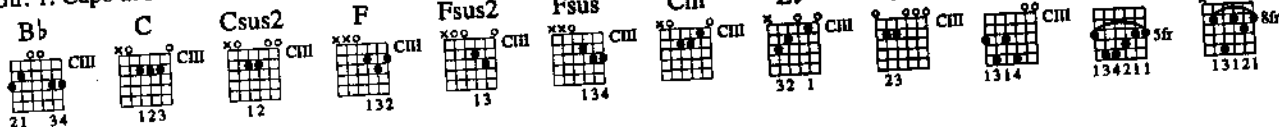
Verse 7:

And as he flies, tears in his eyes,
His wind-whipped words echo the final take.
As he hits the trunk road, doing around one-hundred twenty,
With no room left to brake.

THICK AS A BRICK

Words and Music by
IAN ANDERSON
and GERALD BOSTOCK

*Gtr. 1: Capo at 3rd fret.



Intro: Moderately fast ♩ = 224 (♩ = 112)

* Gtr, 1 (Acoustic)

Intro: Moderato
*** Gtr. 1 (Acoustic)**

F5 C(4) Bb F7(3) Eb sus2 F7 sus

mf

T
A
B

* Capo at 3rd fret: In tab, all strings indicated at 3rd fret are played open.

* Capo at 3rd fret: In tab, all strings indicated at 3rd fret are played open.

Verses 1 & 2:

Verses 1 & 2:

* Capo at 3rd fret: In tab, all strings indicated.

Chords: F, Cm, Bb

Rhy. Fig. 1

1. Real - ly don't mind _____ if you sit _____ this one _____ out;
2. See additional lyrics. (end Rhy. Fig. 1)

TAB

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

w/Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)

* Flute F#

w/Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)

* Flute F5

Rhy. Fig. 2

T
A
B

* Verse 1 only

w/Rhy. Fig. 1 (Gtr. 1)

Cm

* Verse 1 only

w/Rhy. Fig. 1 (Gtr. 1)
F

B

* Verse 1 only

w/Rhy. Fig. 1 (Gtr. 1)

F

Cm

Bb

My word's but a whisper, your deaf-

(end Rhy. Fig. 2)

Gtr. 2

TAB

3 5 (3 3) 3 3 3 3

3 5 6 6

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w/Rhy. Fig. 2 (Gtr. 1)
w/Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)
F5 C(4) Bb

* Flute

ness a shout.

Gtr. 2 (Electric)
f

Verse 1 only

T 10 10 10 7 7
A 10 10 10 8 8
B 8 8 8 6 6

* Verse 1 only

Fsus Eb sus2 Bb F

w/Rhy. Fig. 1 (Gtr. 1)

Rhy. Riff 1

I may make you feel, —

(end Rhy. Riff 1)

hold — hold — hold —

T 10 10 10 8 9 10 6 7 7 7 8
A 10 10 10 10 10 10 7 8 8 8 8
B 10 10 10 10 10 10 7 8 8 8 8

w/Rhy. Fig. 2 (Gtr. 1) & Rhy. Riff 1
(Gtr. 2, 2 times, Verse 2)
Cm Bb F5 C(4)

* Flute

but I can't make you think. —

* Verse 1 only

Bb Fsus Eb sus2 Bb

w/Rhy. Fig. 1 (Gtr. 1)
F Cm Bb

sperm's in the gut - ter, your love's in the sink. —

w/Rhy. Fig. 2 (Gtr. 1) & Rhy. Riff 1 (Gtr. 2, 2 times, Verse 2)
F5 C(4) Bb Fsus Eb sus2 Bb

* Flute

1. So you

* Verse 1 only

Chorus:

Gtr. 1

B \flat C C \sharp us2 F F \sharp us2 F F \sharp us2

ride your - selves o - ver the fields,

2. See additional lyrics

Gtr. 2

Next 16 bars Chorus 2 only

T 3 5 5 3 5 3

A 3 5 5 3 5 3

B 3 5 5 3 5 3

F F \sharp us F F \sharp us2 B \flat C C \sharp us2

and you make all your an - i - mal deals,

T 5 3 5 3 5 3

A 5 3 5 3 5 3

B 5 3 5 3 5 3

F F \sharp us2 F F \sharp us2 F F \sharp us F \sharp us2 B \flat C C \sharp us2

and your wise men don't know how it feels

T 5 3 5 3 5 3 5 3 5 3

A 5 3 5 3 5 3 5 3 5 3

B 5 3 5 3 5 3 5 3 5 3

F F \sharp us2 F F \sharp us2 F F \sharp us F \sharp us2 C C \sharp us C C \sharp us2 C C \sharp us C

T 5 3 5 3 5 3 5 3 5 3 2 5

A 5 3 5 3 5 3 5 3 5 3 2 5

B 5 3 5 3 5 3 5 3 5 3 2 5

Csus2 C *w/Rhy. Fig. 2 (Gtr. 1, 2 times)*
F5 C(4)

to be thick as a brick.

Bb Fsus Eb sus2 Bb

1. *w/Rhy. Riff 1 (Both gtrs, 2 times)*
F Eb6 Bb F Eb6 Bb

2. And the

F7(♭) Eb sus2 F sus2 F7(♭) Eb sus2 F7 sus

Flute

Gtr. 2

Gtr. 1

TAB

Bridge:

F Cm

And the love that I feel

Gtr. 1

Gtr. 2

TAB

Csus2 Cm Eb Gm



is so far a - way.

w/Rhy. Fill 1 (Gtr. 1) Bb A7sus



I'm a bad dream that I just had

F A



to - day.

Bb Csus Csus2 C



And you shake your head, hmm,

w/Rhy. Fig. 2 (Gtr. 1) F5 C(4) Bb Fsus Eb sus2 Bb

Flute



and said it's a shame.

Rhy. Fill 1
Gtr. 1



hold -

T
A
B

F7(3) Eb sus2 F sus F7(3) Eb sus2 F7 sus

Gtr. 2

TAB

Gtr. 1

TAB

Verse 3:

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

Spin me back down the years and the days.

Gtr. 2

Gtr. 1

Rhy. Fig. 3 (end Rhy. Fig. 3)

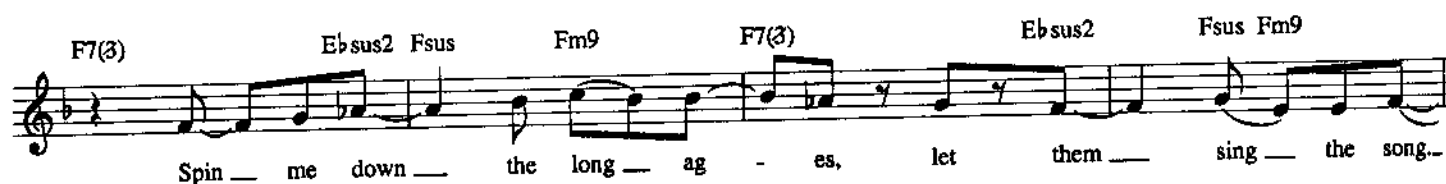
Gtr. 1

TAB

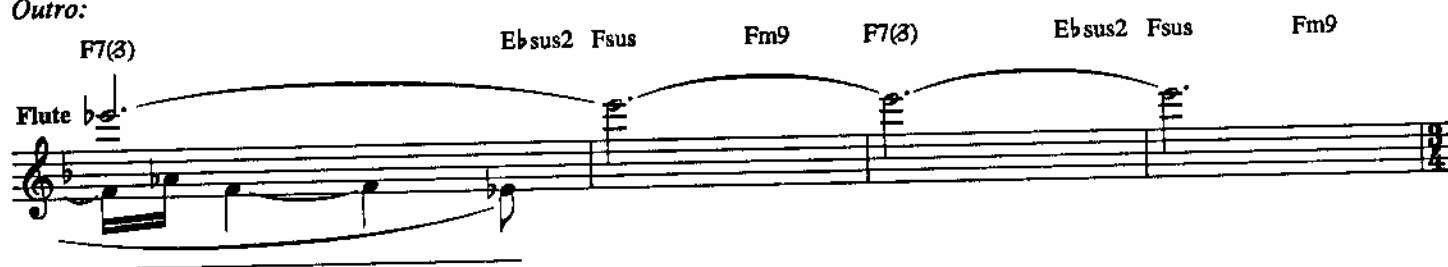
w/Rhy. Fig. 3 (Gtr. 1, 10 times)

F7(3) Eb sus2 F sus Fm9 F7(3) Eb sus2 F sus Fm9

of my youth.



Outro:



Verse 2:

And the sandcastle virtues are all swept away
 In the tidal destruction, the moral mêlée.
 The elastic retreat rings the close of play,
 As the last wave uncovers the new-fangled way.
 (To Chorus 2:)

Chorus 2:

But your new shoes are worn at the heels.
 And your suntan does rapidly peel.
 And your wisemen don't know how it feels,
 To be thick as a brick.

WITCH'S PROMISE

Words and Music by
IAN ANDERSON

Asus2



23

G6



32

G



21 3

D



132

Moderately ♩ = 56

Intro:

w/Flute Solo A5

Gtr. 1 (Acoustic)

Intro: w/Flute Solo A5 Gtr. 1 (Acoustic)

Chords: Asus2, G6, G, D

Tempo: Moderately ♩ = 56

Dynamic: *mf*

Ends with: D Play 3 times

N.C. (A)

1. Oh,

N.C. (A)

1. Oh,

Verse:

substitute w/Rhy. Fill 1 (Gtr. 1, Verse 3)

N.C. (A5)

Verse:

substitute w/Rhy. Fill 1 (Gtr. 1, Verse 3)

N.C. (A5)

lend me your ear while I call you a

2.3. See additional lyrics.

hold

Rhy. Fill 1

Gtr. 1

Rhy. Fill 1

Gtr. 1

C G(4) Asus2
 foo ool
 hold hold
 T 0 1 0 0 1 0 0
 A 2 2 2 2 2 2 2
 B 3 2 2 2 0 0 0
 B 0 0 0 0 0 0 0

The image shows a musical score for the song "The Witch" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in E major (three sharps) and 4/4 time. The bass part is in the same key and time. The lyrics are written below the guitar staff. The guitar part has a solo section marked "N.C. (A5)". The bass part has a section marked "hold - 1".

Guitar Part:

- Staff: Treble clef, E major (three sharps).
- Chords: A5, Asus2.
- Lyrics: you were kissed by — a witch — one —
- Section: N.C. (A5)

Bass Part:

- Staff: Bass clef, E major (three sharps).
- Lyrics: hold — 1

The musical score consists of three staves. The top staff is for the voice, featuring lyrics "night in the wood," with notes above it. Above the staff are chord markings: C, G(4), and Asus2. The middle staff is for guitar, showing chords and fingerings. Below the guitar staff is a tablature section labeled T, A, B, containing numbers for fretting.

A5 Asus2 N.C. (A5)

and lat - er in - sis - ted your - feel - ings were -

hold - - - - - hold - - - - -

TAB

0 2 2 2 2 2 2 2 7 0 7 7 0 7 0 5 0 5 0 2

C G(4) Asus2 A5 Asus2 C D

true uc.

hold - - - - - hold - - - - -

T A B

Chorus:

A5 C D A E

1. The witch's — prom - ise was — com - ing. Be -

2.3. See additional lyrics.

T A B

(N.C.) A5 Asus2 G D Dsus2 D To Coda

liev-ing he — lis-tened; while — laugh-ing you — flew.

hold - - - - -

T A B

N.C. (A)

1. 2.

2. He's

3

T A B

Interlude:

Gtr. 1 Asus2

G6

Gtr. 2 (Acoustic)

mf

T 2 3 5 3 2 2 3 5 3 4

A

B

Asus2

G6

mf

T 2 3 5 3 2 2 3 5 3 4

A

B

④

2fr

E

4fr

F#

5fr

G

2fr

E

③

4fr

G

2fr

A

G6

T 5 7 8 5 8 5 7 5 7

A

B 4 2

④

2fr

E

4fr

F#

5fr

G

2fr

E

③

4fr

G

2fr

A

G6

Asus2

Keep

T 5 7 8 5 8 5 7 5 8 5

A

B 4

Bridge:

look - ing, keep look - ing for _ some - where _ to be. Well you're

wast - ing your time, they're _ not stu - pid like he is. Mean-while

leaves are still fall - ing you're too blind _ to see. _____

3. You

G D Asus2

G D Asus2

G D Asus2

D.S. S al Coda

Coda

Gtr. 1 N.C.(A)

0 5 5 3 2 4 2 2 4 2 3 3 2 0 2 0 (0)

w/Flute Solo
Asus2

Gtr. 1

Repeat & fade

Verse 2:

Leaves falling, red, yellow, brown
 All look the same,
 And the love you had found lay
 Outside in the rain.
 Washed clean by the water
 But nursing its pain.

Chorus 2:

The witch's promise was coming.
 And you're looking elsewhere for your own selfish gain.

(To Interlude:)

Verse 3:

You won't find it easy now,
 It's only fair.
 He was willing to give to you,
 You didn't care.
 You're waiting for more,
 But you've already had your share.

Chorus 3:

The witch's promise is turning,
 So don't you wait up for him,
 He's going to be late.

(To Coda)